

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIV—NO. 20

NEW YORK, THURSDAY, MAY 19, 1927

WHOLE NO. 2458



Photo © Bachrach

**Dr. J. Fred Wolle**

**WHO CONDUCTED THE BACH FESTIVAL AT BETHLEHEM, PA.,  
FOR THE TWENTY-FIRST TIME ON MAY 13 AND 14**

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Carnegie Hall, New York  
Telephone: 2634 Circle

**J. H. DUVAL**  
VOICE SPECIALIST  
Italian and French Opera  
In Europe 1926-27: Hotel Marino, Milan  
American Representative: GERTRUDE CLARKE  
200 West 90th St., N. Y. Schuyler 4026

**M. F. BURT SCHOOL**  
Sight-Singing, Ear Training, Musical Stenography, Normal Course in Public and Private School Music, Special coaching for church trials.  
Address: Brooklyn School, 48 Lefferts Place

**ROSS DAVID**  
VOCAL STUDIOS  
59 West 56th Street  
Phone: Circle 2297

**NORA LEE SMITH**  
SOPRANO—TEACHER OF VOICE  
205 West 57th Street, New York City  
Studio 10 C. A. Telephone 6057 Circle

**MICHEL SCIAPIRO**  
INSTRUCTION SOLO VIOLINIST  
Sole Associate Teacher of  
**OTAKAR SEVCIK**  
155 West 73d Street, New York City  
Telephone 9002 Trafalgar

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
607-608 Carnegie Hall, New York  
Uptown Studio: 425 West 160th St., New York

**MARION TALLEY, Taught By SALVATORE AVITABILE,**  
VOICE SPECIALIST  
Metropolitan Opera House Building  
1425 Broadway, New York. Tel. Pennsylvania 2634

**PURDON ROBINSON**  
THE VOICE  
Co-worker with Dr. H. Holbrook Curtis for many years  
Teacher of RICCARDO MARTIN, LUCA BOTTA, BIANCA SOROVA, ERNEST MILLER, CECILIA LOFTUS and many others. Author of "Song Secrets," "The Importance of Vocal Diagnosis."  
James Huneker said: "Mr. Robinson's words are golden."  
245 West 75th St., New York. Trafalgar 3651

**ALICE LAWRENCE WARD**  
TEACHER OF SINGING  
Metropolitan Opera House Bldg., 1425 Broadway, New York. Telephone: Pennsylvania 2634. 257 Elmwood Avenue, Newark, N. J., telephone: Humboldt 1439.

**WILDERMANN INSTITUTE of MUSIC and ALLIED ARTS**  
(Mary Wildermann, Leschetizky)  
Complete musical education, special teachers' course; faculty of eminent European artists; diplomas, certificates.  
Steinway Hall, N. Y., and St. George, S. I.

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetizky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway, New York  
New Rachelle Studio, 69 Locust Ave.  
Residence Tel., Adirondack 4344

**MRS. JOHN DENNIS MEHAN**  
Voice Expert—Coach—Repertoire  
70 Carnegie Hall, 154 West 57th Street  
New York City  
Season 1926-27 began Tuesday, Sept. 7th  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
Member American  
Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**GUIDO H. CASELOTTI**  
VOICE TEACHER AND OPERA COACH  
(Twenty years of successful teaching in New York)  
233 So. Broadway, Los Angeles, California

**MME. MINNA KAUFMANN**  
Instruction: Lehmann Method  
(Formerly of New York)  
4735 Maripoe Ave., Pittsburgh, Pa.  
J. Cartali, Secy.

**HENRIETTE MICHELSON**  
PIANIST AND TEACHER  
EXPONENT AND PUPIL OF MATTHAY  
Address: 149 East 61st Street, New York  
Regent 2357

**BENNO KANTROWITZ**  
ACCOMPANIST and COACH  
Teacher of Piano and Theory  
1425 Broadway  
STUDIOS 270 Ft. Washington Ave.  
New York  
Phones: Pennsylvania 2634 — Wadsworth 3303

**WARD-STEPHENS**  
LILLA LEHMANN's ideas of Vocal Technic  
Studio: 680 Madison Ave., New York  
Tuesday, Wednesday, Thursday afternoons

**HARRIET VAN EMDEN**  
SOPRANO  
Teaching at Curtis Institute, Philadelphia, two days weekly.  
Available New York studio two days weekly.  
322 W. 72d St., New York Tel. Endicott 8178

**ERNEST CARTER**  
COMPOSER-CONDUCTOR  
115 East 69th Street . . . New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
Steinway Hall, 109 West 57th Street  
New York, N. Y. Phone Circle 8178

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN ARTISTS  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**PAUL EISLER**  
Assistant Conductor, Metropolitan Opera Company  
VOICE TRAINING, COACHING, REPERTOIRE  
Studio 71, Metropolitan Opera House Bldg.,  
1425 Broadway, N. Y.

**ELIZABETH K. PATTERSON**  
SCHOOL OF SINGING  
Studio: 336 West 89th Street  
Phone: 10167 Schuyler

**WILBUR A. LUYSTER**  
Specialist in Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction  
Carnegie Hall, also 53 East 34th St.  
Residence Phone: 2838W. Rockville Center.

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**THE BOICE STUDIO**  
Susan S. Boice, Soprano-Teacher of Singing  
Studio: Chickering Hall, 7C  
Telephone: Plaza 2690  
Home Telephone: Plaza 7938  
Auditions by appointment.

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER OF SINGING  
Member American Academy of Teachers of Singing  
144 East 62d Street, New York City

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios New York City

**MME. ANITA RIO**  
SOPRANO  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**MME. EMMA RODERICK**  
TEACHER OF SINGING  
317 West 83rd Street New York, N. Y.  
Telephone Endicott 9685

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 209 West 79th Street, New York City

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR, VIOLINIST, INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 0366

**FREDERICK RIESBERG, A.A.G.O.**  
PIANO INSTRUCTION  
Studied under Reinecke—Classics; Scharwenka—style; Liszt—Technic. New York School of Music and Arts, 26 West 86th Street. Telephone Schuyler 4140. Courses arranged to suit individual requirements.  
Personal address, 408 West 150th Street  
Telephone: Edgecombe 6250

**CARL FIQUÉ**  
PIANO  
**KATHERINE NOACK-FIQUÉ**  
DRAMATIC SOPRANO  
FIQUÉ MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world famous singers and educators  
Studio: 1425 Broadway New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
LYRIC COLORATURA SOPRANO  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 3312 Susquehanna

**LILLIAN SHERWOOD NEWKIRK**  
ART OF SINGING  
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**EDWARD K. MACRUM**  
VOICE TEACHER AND COACH  
Director of Music, Tompkins Avenue Congregational Church, Brooklyn, N. Y.  
35 East Ninth St., New York  
Apollo Studios, Brooklyn  
Home telephone Lafayette 6433

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway, New York. Phones: Pennsylvania 2634 and 2688

**DUDLEY BUCK**  
TEACHER OF SINGING  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**MRS. ROBINSON DUFF**  
VOICE  
235 East 62nd Street, New York  
Telephone Rhinelander 7900

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
**ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA**  
132 West 74th Street : : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
**ARTHUR R. HARTINGTON, Assistant**  
157 East 37th Street : : : New York  
Telephone: Caledonia 0919

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and  
Concertizing in Berlin  
Address: 155 West 122nd Street, New York  
Phone: 10377 Cathedral  
In Summit, N. J., Mondays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RENÉ**  
235 West 71st Street, New York  
Telephone: Endicott 8345

**BRUNO HUHNS**  
205 W. 57th St., New York  
Voice lessons, Coaching in English, French, German repertory, Oratorio

**H. COLLIER GROUNDS**  
Organist-Director at Church of Our Lady of Esperanza, N. Y.  
From London, England.  
Experienced Teacher and Concert Pianist:  
Accompanist: Organist: Coach: Harmony.  
Appointments by letter for lessons in both New York and Brooklyn  
Address: 32 St. Paul's Place, Brooklyn  
Phone: Buckminster 1458  
Competent pupils assisted to engagements





**ROSE TOMARS**  
VOICE SPECIALIST  
corrects and rebuilds  
voices under  
**GUARANTEE**  
STUDIOS  
106 Central Park West  
New York Telephone Endicott 5654

**MARGOLIS** VOICE CULTURE  
1425 Broadway, Suite 38. New York City

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York  
Suite 15. Phone: 2634 Pennsylvania

**SHAFFNER** SOPRANO  
Concert—Oratorio  
Opera  
42 W. 58 St., N. Y. C.  
Tel. Plaza 3598.

**JOHN FINNEGAN**  
TENOR  
Soloist St. Patrick's Cathedral, N. Y.  
Address: 1260-77th St., Elmhurst, N. Y. Phone Harmony 2394-J

**Frederick Southwick**  
TEACHER OF VOICE—CONCERT BARITONE  
Studio: 609 Carnegie Hall, New York

**COENRAAD V. BOS**  
ACCOMPANIST—COACHING  
In New York City November 1st, 1927, until March 1st, 1928. Apply at permanent address: Ruedesheimer Platz 10, Berlin, Germany.

**VAUGHN** VOICE  
808 S. Broadway  
Los Angeles, Cal.

**EARLE LAROS**  
PIANIST-CONDUCTOR  
Manager: Sherman K. Smith  
1540 Broadway, New York, N. Y.



**MARIE DE KYZER**  
Vocal Instruction  
28 West 63d St., N. Y. C.  
Tel. Columbia 7339 and Harmonyway 4827



**ROBERT BRAUN**  
Director  
Faculty of Fifty  
POTTSVILLE, PA.



**ALBERTO BIMBONI**  
Teacher of Singing  
2025 Broadway, New York  
Telephone 6074 Endicott

**WARFORD** TEACHER OF SINGING  
**SEKTBERG** ACCOMPANIST AND COACH  
4 West 40th St., New York City



**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle

**HARRISON M. WILD**  
Address care of  
Apollo Musical Club, 243 So. Wabash Ave  
Chicago, Ill.



**BLANCHE ARRAL**  
Soprano—Paris and  
Brussels Opera Houses,  
also Concert Halls of  
America, Europe and  
Australasia.

Personal Address: Grantwood, N. J. Tel. 0270 Cliffside

**GEORGE HAROLD MILLER**  
BASS-BARITONE  
The Goodrich Hour, WEAF  
TEACHER OF SINGING  
414 West 121st St., N. Y. Phone 1795 Monument

**Burnerdene MASON**  
DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**ELLIOT GRIFFIS**  
TEACHER OF PIANO AND THEORY  
36 West 75th Street, New York City  
Trafalgar 6497

**HELEN THOMAS**  
SOPRANO  
Russian Symphony Orchestra, Zenaida Ross, Phoenix Club, etc.  
67 Riverside Drive, N. Y. City Tel. 4380 Susquehanna

**DEMMS** SOPRANO  
CONCERT-ORATORIO-RECITAL  
627 West 110th St., N. Y. Tel. 4947 Cathedral

**FRANCIS GREER GOODMAN**  
BARITONE—TEACHER OF SINGING  
652 E. 19th St. Brooklyn, N. Y.  
Tel. 0102 Ingersoll

"Spring is Here" "Joyous Youth" "Bubbles"  
and Other Songs by  
**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
45 Orange Road Montclair, New Jersey

**ELLIS HAMMANN**  
PIANIST  
1716 Chestnut Street Philadelphia

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
284 Commonwealth Avenue, Boston, Mass.

**John Prindle Scott**  
SONG WRITER  
The Scottage  
McDonough, Chen. Co., N. Y.

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**S. WESLEY SEARS**  
St. James Church  
22d and Walnut Sts., Philadelphia

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1926-27  
Hessel & Jones, Steinway Hall, 113 West 57 St., N. Y.  
or Mr. Virgil Smith, Fine Arts Bldg., Chi.-ago

**CAROLINE BEESON FRY**  
TEACHER OF SINGING  
Studios:  
810 Carnegie Hall, New York Circle 0321  
2 Orchard Parkway, White Plains, N. Y.  
Phone 3200 White Plains

**MR. and MRS. HENRY HOLDEN HUSS**  
Joint Recitals  
Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for teachers  
Studio: 809 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mott Haven 0383, New York

**TOFI TRABILSEE**  
Vocal Studios  
154 West 78th Street  
New York  
Tel.: 1963 Endicott

**GRACE G. GARDNER**  
EUROPE—NEW YORK  
Artist Teacher  
"Singer and vocal pedagogue." "Internationally recognized  
as a Voice Builder, Voice Refresher and Coach."  
Special Course in Dietion. Pupils prepared for Opera,  
Oratorio and Concert. Teacher of Lucille Lawrence and  
many other successful singers. Studios: Hotel Gibson,  
Cincinnati, Ohio.

**HOMER MOWE** Voice Training  
30 West 72nd St., New York City. Tel. 2165 Endicott

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**ELLEN KINSMAN MANN**  
TEACHER OF SINGING  
506 Fine Arts Building Chicago, Ill.

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**GEHRKEN** Concert Organist  
"Able technic and fine command." —  
Brooklyn Eagle.  
"Rapidly gaining unique reputation." —  
N. Y. World.  
Eastman School of Music, Rochester, N. Y.

**KARL RECKZEH**  
PIANIST  
KIMBALL HALL CHICAGO

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**ROBERT BRAINE**  
Pianist-Composer-Teacher  
15 East 38th Street New York City

**SIBYL SAMMIS MacDERMID**  
SOPRANO  
Pupils Accepted. 812 Riverside, New York

**DAVID ZALISH**  
PIANIST—TEACHER  
181 East 92nd Street, Brooklyn, N. Y.

**BIRDICE BLYE** Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**ALEXANDER KISSELBURGH**  
BARITONE  
CONCERTS, ORATORIO, ORCHESTRAS  
Representing Louis Gravenor Singing Method  
Steinway Hall Circle 5251 New York City

**Hardesty Johnson**  
Studio: 8A 29 W. 57th St., New York  
Phone: 2506 Plaza

**NORMAN CURTIS**  
PIANIST and TEACHER  
39 East 27th Street, New York City Madison Square 4539

**ANTONIO MELI**  
NATIONAL OPERA CLUB OF AMERICA

BARONESS KATHARINE EVANS VON KLENNER, Founder and President!

For all information apply to the President

**LAZAR S. SAMOILOFF**  
Bel Canto  
Studios  
309 West 85 St.,  
New York City  
Telephone 3475 Endicott

**POLIA MELIDES - HERMIDES**  
Piano and Vocal Instruction  
VIENNA SCHOOL  
Studio: 344 Fort Washington Ave., N. Y. City  
Telephone Wadsworth 9963—911 A. M.

**MARTHA WILLIAMS** ALL BRANCHES  
A.  
Definite Instruction in Voice Placement  
Available for Consultation with Other Teachers  
In New York All Summer  
148 W. 72nd St., N. Y. C. Tel. Trafalgar 4829

**ROWLEY** Studio  
35 Fort  
Washington Ave.  
Baritone Soloist, Cathedral  
St. John the Divine Phone: Wash  
High 0117

**MINTZ**  
SOPRANO  
Teacher of Singing  
Residence Studio: 312 West 109th St., New York  
Telephone: Academy 0573

**LJUNGKVIST**  
TENOR  
282 West End Avenue (Near 72nd St.), New York Tel. 1547, Endicott

**JOHN BARNES WELLS, Tenor**  
RECITALS—ORATORIO  
319 West 95th Street, New York  
Telephone: 8744 Riverside

**ARCHIBALD SESSIONS** Concert Accompanist  
—Coach  
810 CARNEGIE HALL, NEW YORK CITY  
Tuesday and Wednesday Circle 0321

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address—15 West 11th St., N. Y. City

**ARTHUR M. BURTON**  
BARITONE  
Chicago

**JEANNETTE DURNO**  
PIANIST  
4140 Lake Park Ave.  
Chicago Steinway Piano

**BELLE FISCH SILVERMAN**  
Teacher of Singing  
Studio: New York (Wednesdays)  
Metropolitan Opera House Bldg. Phone: Penn. 2634  
Newark, N. J., 30 Johnson Ave.  
Phone: Waverly 4200

**MARK OSTER**  
Baritone-Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**V. COLOMBATI**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Luccheso  
Studio: 226 West 70th Street, New York  
Susquehanna 1900

**Cecilia GRAMER**  
SOPRANO  
Concert—Opera—Recitals  
Address 161 West 86th St., New York Telephone E338 Schuyler

**DANIELL**  
VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777.

**MARK MARKOFF**  
Leading Russian Tenor,  
Tiflis Opera  
VOCAL STUDIOS:  
31 WEST 99th STREET  
Tel. Schuyler 8323



American Baritone  
Care of MUSICAL COURIER  
113 West 57th St., New York  
Hardman Piano

1730 Broadway, New York

# A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation

Norwalk, Ohio

## THE Original Welte-Built Welte Mignon

CONSOLE REPERFORMING PLAYER for  
GRAND PIANOS and INTERIOR MECHANISMS  
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls  
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue

New York City

## SHEET MUSIC - 15¢

Ask for Century Edition

The more intelligent and the more thrifty you are, the more you will appreciate CENTURY CERTIFIED EDITION sheet music. It is all sheet music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15c a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15c) and (20c) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,300 Standard compositions free.

MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be, yet it costs but 15 cents a copy, and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.  
203 West 40th St., New York, N. Y.

## VICTOR HARRIS THE BEAUFORT

TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

## MYRON JACOBSON Russian Composer Pianist

Accompanist to Charles Hackett  
Mary Lewis, Maria Kurenko,  
Florence Austral

**DORWIN'S VIOLIN STUDIO**  
A School of Individual Instruction  
528 1/2 Penn St. Reading, Pa.

**ROCKEFELLER**  
PIANIST  
Studio: 15 East 38th St., New York  
Lexington 10125

**BENDITZKY**  
629 Stratford Pl., and 900 Lyon and Healy Bldg., Chicago

**PAUL MORENZO**  
Teacher of Singing  
14 Budapeststrasse, BERLIN, W 80  
Cable address, American Express Co., A B C code

**DONCHIAN**  
Soprano  
Oratorios  
Concerts  
323 W. 101st St.  
Tel. River. 3963

**WALTER LEARY**  
BARITONE  
TEACHER OF SINGING  
Studio: 134 West 87th St., N. Y. C.  
Tel. Schuyler 0480

**WILLIAM REDDICK**  
TEACHER OF PIANO  
HARMONY AND COMPOSITION  
Residence: 319 West 36th St., N. Y. Phone: River 10021

**HAMILTON MORRIS**  
Soprano CONDUCTOR Teacher  
835 Lincoln Place, Brooklyn, N. Y. Tel. 8935 Lafayette

**Beatrice MacCue**  
CONTRALTO  
At present touring Europe

**STRASSNER**  
Conductor HECKSCHER FOUNDATION ORCHESTRA  
"Would have stirred civic pride in many musical communities."—Times.  
Studio: 522 Steinway Hall 109 W. 57th St., New York

**GLEASON** Concert Organist  
Eastman School of Music  
ROCHESTER, N. Y.

**STALLINGS** MEZZO-SOPRANO  
1 East 36th St., New York City  
Tel. Caledonia 9418

**MILTON SUTTON**  
AMERICAN TENOR  
OPERA, CONCERTS, ORATORIO, ORCHESTRAS  
1301 Herling Place, Brooklyn, N. Y. Rags 9514.

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

## The DUO-ART Reproducing Piano

Obtainable in  
STEINWAY · STECK · WEBER  
WHEELLOCK, STROUD and AEOLIAN  
Grand and Upright Pianos

The  
AEOLIAN COMPANY

Foremost Makers of Musical Instruments  
in the World

AEOLIAN HALL  
New York City



## The Finest Piano Action in the World WESSELL, NICKEL & GROSS

Gives the Pianist the Touch that Creates  
True Tone Color

Manufactured in New York, U. S. A.

## Emerson

Known as "The Sweet-Toned Emerson"  
since 1849

Emerson Piano Co., Div. United Piano Corporation, Norwalk, O.

**HAROLD V A N**  
Tense—Voice Teacher  
**FRANCES SEDDON DUZEE**  
Soprano—Diction Specialist  
310 West 71st St., New York Phone 7940 Trafalgar

**FRED RYCROFT**  
DRAMATIC VOCAL COACH AND TEACHER  
Stage Deportment and Routine Interpretation and Diction  
Studio: 300 West 49th Street, N. Y., Longacre 3728  
Office: 100 West 46th Street, N. Y., Bryant 7901

## Meyer Posner

CONDUCTOR—COMPOSER  
Teacher of Harmony, Counterpoint, etc.,  
Address: 1976 Lexington Ave., New York  
Telephone: 0391 Harlem



Anna E. Ziegler,

Author of Vocal Mastery Thru  
Breath Energy, A Perpetual Cal-  
endar, 100 Exercises, Caruso  
Notes on Tone and Breath. Free  
Lectures Friday Evenings, at  
Studio 31, 1435 Broadway; cards  
on application. Summer Session  
at Woodstock, N. Y.

The Center for  
Modern Music

J. & W. CHESTER LTD.,  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1  
Complete Catalogues post free on application

**LOWE**  
VOCAL TEACHER AND  
COACH  
Theatrical Singers' Troubles  
Adjusted  
Studio: Chickering Hall,  
29 W. 57th St. (Studio 7A)  
New York Plaza 2690

The  
REASON our ad appears  
in this paper is  
because for generations we have been  
manufacturing pianos of wonderful  
TONE QUALITY. It is a piano for the  
artist, the singer and the professional.  
TONE, and TONE that will endure  
for a lifetime.

The RADLE for TONE

F. RADLE, Inc.  
609-611 West 36th Street New York City



## HARRISBURG'S FESTIVAL A PERSONAL TRIBUTE TO DIRECTOR WARD-STEPHENS

Five Delightful Concerts Given With Total Attendance  
Estimated at 5,000 Persons—Verdi's Mass the Open-  
ing Attraction—Samson and Delilah a Treat—  
Well Known Soloists Participate—Work of  
Chorus a Great Credit to the Director.

HARRISBURG, PA.—A Music Foundation for Harrisburg, Pennsylvania's capital city, is to be established in the near future as one of the outstanding results of the continued success of the May Music Festivals which reached their climax in the seventh annual event held last week in Grace Methodist Church under the direction of Ward-Stephens.

The festival recitals were five in number—three evening concerts with chorus and soloists and two afternoon programs given by the visiting artists. It is estimated that the audiences for the five recitals aggregated 5,000 hearers, among them many noted musicians of the East.

Ward-Stephens repeated and increased his triumphs of his initial season as festival director last year and was its moving spirit, not only in directing the chorus of 115 voices but also in arranging the program, choosing the adequate soloists and carrying the occasion through to a successful climax.

The choral works chosen for this year were the Verdi Manzoni Requiem Mass, Samson and Delilah, by Saint-Saens, Harry Rowe Shelley's Lochinvar's Ride, several numbers sung by the women's chorus, and another group by the men's chorus. The festival soloists were Marie Sundelius, soprano of the Metropolitan Opera Company; Mary Craig, soprano; Nevada van der Veer, contralto, who came direct from the Cincinnati Festival; Judson House, tenor, and Fred Patton, baritone, fresh from his triumphs in two cross-the-country concert and opera tours, finishing with Cincinnati. The last three were soloists at last year's festival and received a warm welcome on their reappearance here. Harry Rowe Shelley was at the organ; Helen Bahn at the piano, with Henry Vater of the Pittsburgh Symphony Orchestra as tympanist.

### THE OPENING PROGRAM

The opening night of the festival, Tuesday, May 10, Verdi's Mass was presented with Mme. Sundelius, Mme. Van der Veer, Mr. House and Mr. Patton as the soloists. This work of much beauty and inspiration was given last year as the opening number of the festival. The concert was notably one in which an almost perfect ensemble was maintained among the several units of the production. The choral tone was rich and flexible, the singers well in accord with their director and especially attentive to detail. The fortissimo effects were of large volume yet with splendid, round tone; the pianissimo parts were the merest whisper of tone.

The consciousness of the solemnity of the Requiem was revealed by the chorus and fulfilled in its artistic demands. The stirring character of the ever recurring phrase, "Dies Irae, Dies Illa," created a tremendous thrill. The double chorus, Sanctus, Sanctus, reached a high musical level; the basses were superb in their "Rex Tremendae" phrases, and the familiar "Requiem Aeternam" with soprano obligato was beautiful.

Mme. Sundelius sang with full appreciation of the beauty and devotional nature of the work. She has wonderful breath control, holding long phrases with ease. Her high notes were very clear, especially those held against the chorus, and sung with volume decreasing and continuing beauty. Mme. Van der Veer repeated her triumphs of last year. Her voice, luscious and vibrant, is handled with consummate artistry. This singer has also an enviable legato tone and her numbers were received with evident delight. She has a most satisfying way of singing. She goes with equal ease from the low notes in the Agnus Dei "duet" to the high range of the immediately following trio, "Lux Aeterna." Mr. House, who is a great favorite in Harrisburg, sings in an effortless way, with sensuous beauty of tone, resonance, and with a polished and clear enunciation and an evidently intense love of singing. His solos show a personal utterance which displays a depth of appreciation of the beauty and solemnity of the text. His initial solo in the "Kyrie" was a forecast of the excellent way he carried through his part of the evening, and his "Ingemisco" was satisfying to the mind and heart as well as to the ear. Mr. Patton's voice was heard to splendid advantage, especially in his solos, "Confutatis" and "Mors stupebit." This singer has developed his art to a high pitch of refinement and potency, giving to his singing a beauty and volume of the finest sort. Command of legato, control of breath in the long and molded phrases, ease and finish in the florid passages, these with charm and variety of expression, a dramatic sense at all times, are evidenced in Mr. Patton's numbers.

It is unquestionably true that the performance of such a work as the Mass loses considerable color through the absence of the orchestral accompaniment, but Dr. Harry Rowe

Shelley at the organ, Miss Bahn at the piano and Henry Vater as tympanist did much to make up for the lack of brasses, woodwinds and strings. Dr. Shelley—picturesque in his gown and hood, the mark of his doctor of music degree, handled the fine organ in magnificent style, bringing out its superb registration of capabilities. Helen Bahn at the piano is one on whom the chorus, director and soloists could depend for perfect accord. She is supporting and satisfactory and much of the success of the festival is due to her assistance and her highly intelligent and musically accompaniments.

Fred Patton's I Am Fate, by Hamblen, was especially fine as a part of the opening group of songs in the artist recital on Wednesday afternoon. His encore was The Gos-



ARTHUR WILSON,

the increasing distinction of whose studios of singing in Boston and Providence is confirmed this season by an impressive list of performances; by solo appearances with Miss Leginska's Philharmonic Orchestra and Boston Women's Symphony Orchestra; with the People's Symphony Orchestra, Stuart Mason conductor; with the Handel and Haydn Society, Emil Mollenhauer conductor; with the Fitchburg Spring Music Festival (Gioconda) and Brockton Choral Society (Aida), George Dunham conductor, and by a recital before the Rhode Island State Federation of Music Clubs. Mr. Wilson will have the assistance as associate teachers of Louise Case Travis, soprano, and Joseph Lautner, tenor, graduate exponents of his principles of singing.

pel Train, a dialect song. Each of the artists seemed to feel the spell of a friendly and welcoming audience and to put forth every effort to please. Mme. Sundelius appeared to much better advantage than on the previous evening and gave an excellent account of herself in her songs, especially

(Continued on page 28)

## THOUSANDS FLOCK TO BETHLEHEM TO HEAR ANNUAL BACH FESTIVAL

Twenty-first Series of Programs Under Dr. J. Fred Wolle's  
Direction Proves Notable Event As Usual—Works of  
the Great Master Superbly Given—Choir of 300  
Voices Excellently Trained—Soloists and Mem-  
bers of New York Symphony Assist.

May 13 and 14, 1927, marked the dates of the twenty-first Bach Festival at Bethlehem, Pa., under the direction of Dr. J. Fred Wolle. As is the case each time this festival is held in the Packer Memorial Church of Lehigh University thousands of Bach enthusiasts travelled not only from the far corners of this country but also from Europe to hear the music of the great master interpreted as only they can do it who thoroughly understand and love it. An unusual departure in the presentation of the programs this year was that there were neither soloists nor orchestra at the Friday concert, and on Saturday, while there was an orchestra made up of members of the New York Symphony, there were no imported soloists, the solo parts being sung by the respective groups of the choir. In connection with the Choir, which numbers 300 voices, it is interesting to note that it was organized by Dr. Wolle in 1898 and that he has been its only leader since that time. The religious quality of Bach's music always has had a great appeal for this distinguished conductor, and he has worked so indefatigably with the members of the Choir that his spirit has been caught by them and the music interpreted as he desires it should be and as Bach himself no doubt would have liked to have heard it. Rehearsals of one hour and a half are held every Monday evening from the beginning of October until May, when the Festival is given. One of the amazing things about the Choir is that there are very few unusually fine voices, the singers coming from the ordinary avocations of life, and so much interested are the participants that some of them journey a distance of thirty miles to attend rehearsals.

### TROMBONE CHOIR PLAYS PRECEDING CONCERTS

One of the most enjoyable features of the great Bach event each year is the playing of chorales by the Moravian Trombone Choir for half an hour preceding each session of the Festival. This year, as formerly, hundreds of people gathered on the campus of the University and from that vantage point enjoyed the music.

### OUTLINE OF PROGRAMS

A number of motets were featured, and a program note explains that prior to 1600 the word motet was applied to a piece of church music, unaccompanied, which was sung in the Roman Church after or instead of the Offertorium. The words were selected from the Scripture, or from the Books of the Offices of The Church. After 1600 instrumental accompaniments were added to vocal music and changes in motets were made. In Leipzig services the motet was nearly always sung in Latin. It was sung at morning and evening services, during communion office, sometimes on high, festivals, but always on Palm Sunday and Holy Thursday, and often on special occasions and particularly at funerals. Bach wrote his motets from German words. It is understood that we possess only six genuine compositions of this class of motets by Bach, all of which were sung at this Festival. One of them is in four parts, Praise the Lord, All Ye Heathen; one in five, Jesu, Priceless Treasure, and the remainder in eight parts, The Spirit Also Helpeth Us, Come, Jesu, Come, Be Not Afraid and Sing Ye to the Lord. Friday's program were made up of these motets with chorales. The Saturday sessions were devoted to the great Mass in B

(Continued on page 18)

## METROPOLITAN OPERA DRAWS RECORD AUDIENCE IN CLEVELAND

Experimental Week of Five Year Contract Proves Both Artistic and Financial Success—Total Attendance for the Week Reached 61,584 With Receipts Totalling \$186,298—Results Exceed Fondest Dreams of Guarantors  
Largest Audience Hears Il Trovatore and Galli-Curci in Traviata Draws Over 9,000

CLEVELAND, OHIO.—What is probably the world's record for attendance at opera was set during the week of May 2-7, when the Metropolitan Opera Company played its first season of a five-year contract under civic auspices. Citizens of Cleveland and surrounding cities rallied to the cause and came in droves to the big Public Hall, supporting Cleveland's first municipal opera experiment with open hearts and pocket-books as well, until a count at the end of the week revealed the total attendance to have been 61,584 and receipts amounting to \$186,298. Cleveland came through the experimental week of opera with flying colors, and made opera self-supporting in this vicinity—something that exceeded even the

fondest dreams of the guarantors. To come through the week with a profit is no small achievement for Cleveland, but it has been accomplished. The record audience of the week was on hand the final night, when 9,295 attended the performance of Il Trovatore. Second to this was the house of 9,069 which greeted Galli-Curci when she sang Traviata. It was said by Lincoln G. Dickey, manager of Public Hall, that approximately 2,000 people were turned away at the closing performance.

The season opened with an inspiring performance of Aida, with Ponselle and Martinelli as the great lovers, supported

(Continued on page 17)



## END OF BEETHOVEN FESTIVAL SEES REGULAR VIENNA SEASON SURGING BACK

Friedman, Huberman and Casals in Beethoven Ensemble—Beethoven and Alban Berg—Weingartner Says Farewell—Bachaus, Myra Hess and Ellen Ballon Among the Pianists

VIENNA.—When, two weeks ago, we reviewed the Viennese Centenary of Beethoven's death, the festivities were by no means over. Now that they are, let it be recorded that they were a complete—an overwhelming success, far beyond the evident hopes of the organizers. The old imperial city was once again the center of the intellectual world for a glorious week, and it gloried in its festivities as only gay old Vienna can.

"Beethoven Day" was a real national holiday. Flags waved from numberless houses; Beethoven music ruled the day in every musical organization, club and public school—even in the penitentiaries of the city. Big "rubberneck cars" carried the multitude of visitors to the various places consecrated to—and by—the memory of the great master, and there are none too few of them owing to Beethoven's well-known "temper," which compelled the master to change his landlords almost as frequently as his servants.

A particularly solemn celebration was that held at Beethoven's grave in Central Cemetery, where his bones (removed from the old Währing Cemetery) are now interred. At Alser Church, whence the Beethoven funeral procession started exactly one hundred years ago, a service was held with exactly the same music and the same speeches heard then—a beautiful idea, beautifully carried out. The Theater an der Wien, one of Beethoven's dwelling-places and the house where *Fidelio* was produced, unveiled a memorial tablet, and even the poor, nearly dead, Volksoper mustered the energy for a Beethoven festival performance in which the seventh symphony (or was it the eighth?) was produced—"scenically" and with "choreographic" accompaniment!

Brilliant, indeed, were the receptions given by the various Austrian ministries and foreign embassies, most interesting among them one in the Czechoslovak Embassy, held in the historic Lobkowitz Palace, and in the same hall where the *Eroica* was first produced. It was a veritable Festival Week. Vienna once again demonstrated the blessings of an old culture, and all visitors must have taken with them the conviction that this old city of ours is still a musical center—not the most progressive one, to be sure, but surely the most aristocratic and noble one on this old continent.

### MUSICAL HISTORY

Its very unprogressiveness, perhaps, helped the success of a festival which must be predominately reminiscent and historical. I have already spoken of the Congress of Musicologists under the leadership of Prof. Guido Adler, the famous musical historian and chief propagandist of the festival; also of the "historical" nights at the opera and the Redoutensaal, where Purcell and Pergolesi, Gluck and Rameau served as a spice to the heavier Beethoven fare.

A less successful venture was the famous old Burgtheater's production of Goethe's *Egmont*, in which Weingartner brilliantly conducted Beethoven's "incidental" music, and Lotte Lehmann sang the Klärchen songs off stage. This was well enough, but did not hide the fact that the Burgtheater actors are in the doldrums, a state unsuited to this revolutionary drama.

Then here was a historical concert devoted to Eighteenth century music, conducted by Robert Heger, than whom no Viennese conductor is more suited to the task. Grouped around Handel, Haydn, Mozart and Gluck were some of the rarely heard treasures of J. J. Fux, Gottlieb Muffat, Albrechtsberger, Gottlob Neefe and Georg Mathias Monn, the hearing of which was a boon to the assembled musicologists. Another joy to them, as well as to the plain music-lover, was a concert of "Gothic" polyphonic music, given in the former Imperial Chapel. Few of the audience, indeed, had ever heard of Perotin, of Johannes de Florentia, of Guillaume de Machaut or Jean Francois de Gemblac. But the marvelous singing of the Staatsoper chorus and especially of that justly celebrated band of boy singers known as the Vienna Sängerknaben made their music a real pleasure to listen to.

### WEINGARTNER YIELDS BATON TO CASALS

Of less historical and more personal interest was an orchestral concert of the Philharmonic Orchestra in which Weingartner gave his often-praised *Eroica* in a reading of such power and greatness as we have probably not heard in it from him before. The *Leonore* Overture, also under Weingartner, was also on the program—not the "big" one, No. 3, but the less often heard one, No. 2, and in what is now known as the "new" version, in reality merely a curtailed reading. For Beethoven's eighth, Weingartner graciously stepped aside to yield the baton and the conductor's stand to Pablo Casals, who on this occasion effected his first and none too convincing Vienna appearance as an orchestral conductor. As soloist of the evening, Ignaz Friedman, better known as a Chopin player, took a hand at Beethoven, with a performance of the G major concerto.

On another night Friedman joined Huberman and Casals in a chamber evening in the name of Beethoven. Marvelous as each of the three is in his own field, the force of their respective personalities (however tempered for the good cause) virtually precluded ensemble playing of the ideal kind—say of the type which the Rosés gave on another festival evening. The crowning number of the Rosé program was the quartet, opus 130. For this solemn occasion, the quartet acted wisely in playing it with the original closing movement designed by the master and later severed from it (as "unplayable" and "unintelligible") and published separately as Great Fugue, opus 133.

### BEETHOVEN TO BERG

The Austrian section of the International Society for Contemporary Music will probably go down in history for its unique Beethoven Festival Concert. The program: homage to Beethoven with his *Rondino* for wind instruments, and some songs which Maria Olszewska sang with her luscious contralto; followed by a sort of "protest" in the shape of Alban Berg's chamber concerto for piano, violin and thirteen wind instruments. Berlin has already heard it, and the Frankfurt Festival will offer it to an international public.

To say that, at first hearing, anything except the lovely and marvelously scored slow movement was actually "understood," would be self-aggrandizement. The concerto is tremendously complicated in its thematically interwoven texture and often "brittle" in sound. The strong temperament behind it, however, must impress itself on everyone who really

wants to hear. There were none too many of these in the comparatively large audience of trained musicians. One saw searching eyes and asking ears. They may get an answer one hundred years from now—and maybe sooner.

### WEINGARTNER SAYS FAREWELL

Aside from being a Beethoven month, this has been a month of Weingartner farewells. For, what nobody believed could ever come true, is now happening: Felix Weingartner is actually preparing to part with Vienna—his favorite city, as he tells us—and the Philharmonic Orchestra.



BEETHOVEN MONUMENT IN VIENNA

Already the busy man is packing his trunks, and when he registers them for Bâle, Switzerland, they will contain in addition to his visible possessions, a big load of bitter feelings against ungrateful Vienna.

Yes, Weingartner goes with a decided "grudge" in his heart, and though its causes were only hinted at in his numerous newspaper polemics and in his farewell speech to the Philharmonic subscribers, it seems clear that Weingartner leaves because he has now realized that the luxurious office of Staatsoper director is not for him. Weingartner thrived there some sixteen years ago; he came as the successor of Gustav Mahler—a man of quite a different mentality and spiritual attitude. A short while later he gave up the battle against the huge shadow of his great predecessor. Happily for Weingartner, he did not again attain the post. Unhappily for Vienna, he has found a similar one elsewhere. He goes, never to return. But Vienna is still expecting to see him back from time to time at the head of his marvellous orchestra, the Philharmonic.

### A HAYDN NOVELTY

The last "novelty" which the orchestra played under its famous leader in many battles, was a Haydn premiere. No, gentle reader—not a misprint. Eusebius Mandyczewsky, that indefatigable treasure-digger in the archives of the Gesellschaft der Musikfreunde, has drawn it to light; an oboe concerto by Haydn—a brilliant piece of virtuoso music

## BRUSSELS HAS MINUTE'S SILENCE FOR BEETHOVEN

Malipiero's Franciscan Cycle Heard—Huberman Decorated—Many Novelties—Greatest Belgian Opera

BRUSSELS.—Belgium has contributed her share to the widespread Beethoven celebrations in her own individual way. There is undoubtedly a racial affinity between the Belgian people and this grandson of an Antwerp citizen, as our learned musicologist, Ernest Closson, so brilliantly pointed out at the Vienna festival. They find in the master a power of expressing consolation and comfort that particularly appeals to their temperament.

On this occasion, therefore, there were numerous performances of his works throughout the country. The most impressive ceremony took place at the Brussels Conservatory, on March 26, while an immense crowd held a minute's silence, followed by the tragic, heroic tones of *Egmont*, which was performed in full.

The culminating point of the celebration consisted of three performances of the *Missa Solemnis* and five of the ninth symphony, played by the Conservatory Orchestra. The success of these concerts is without precedent in the history of Belgium; the five performances were sold out within four hours of their announcement.

### ST. FRANCIS TERCENTENARY CELEBRATED

A tercentenary anniversary was celebrated at one of the Spiritual Concerts, namely that of St. Francis of Assisi. Among other works, Malipiero's complete Franciscan cycle was performed.

At the seventh Popular Concert, where Bronislaw Huberman played the Beethoven violin concerto, he was decorated

for this stepchild among the solo instruments, to which Alexander Wunderer, the Philharmonic's specialist for the instrument, lent his consummate technical proficiency and interpretative art. He received ovations, but these were nothing unto the tempest that broke at the end; Vienna's farewell to Weingartner. Farewell? There is still a real farewell concert announced for the near future, and we hope to have several more of them before the season ends.

An extra concert of the Philharmonic was under the baton of Franz Schalk. More than mere accident, no doubt, for unless all signs fail this eminent conductor will next season act as the permanent leader of the organization. It is only natural that Schalk, the "boss" of the orchestra in its other, operatic functions at the Staatsoper, should govern it in the concert hall as well, now that Weingartner is gone.

### BACHAUS CONQUERS VIENNA

Special significance was lent to this concert by the soloist, Wilhelm Bachaus. Bachaus made his "Philharmonic debut" with the Emperor Concerto of Beethoven. It was a sequel to the Beethoven festival and, implicitly, a correction of fundamental errors committed by the promoters of this festival with regard to certain soloists.

Thus, though it was not a Beethoven Festival concert, it was certainly a festive event. Bachaus was marvelous as always—nay, more so than ever. It must be counted as one of the real gains of the current season that this pianist has at last attained in Vienna the place due his great art. He received the true Viennese applause—the kind that sounds different from any in the world. After this concert, there is no hall that he could not fill to the doors at Vienna as often as he chooses to appear. Unfortunately Vienna will have to wait, for South America is claiming him. It is a bitter parting—for both parties concerned.

### ELLEN BALLON ARRIVES

The Vienna debut of Ellen Ballon, distinguished Canadian pianist, deserves recording in close neighborhood of Bachaus' triumph. Miss Ballon has sat at the feet of this master and with profit. She made a brilliant impression at her debut and reaped deserved and great success. It might have been greater (though not more deserved) had the artist not somewhat underrated the perceptive and receptive capacities of Vienna audiences: her debut, as soloist with the Symphony Orchestra, was affected by means of that somewhat obsolete vehicle, Saint-Saëns' G minor Concerto, a piece which demonstrates technical perfection if nothing more.

The conductor of Miss Ballon's debut concert was Ignaz Neumark, a Polish conductor with musical insight and ability, whom Vienna has previously learned to appreciate. Some sinister powers had induced him to program, as opening number, a Lithuanian Rhapsody by M. Karłowicz who, according to the program notes, died only eighteen years ago but must have been somewhat out-of-date at the time of his passing. Neumark threw himself head over heels into the boisterousness of Tchaikovsky's Fourth, that sure-fire hit of any orchestral program. He is an antipode of the now cultivated type of reticent conductors; he goes to the limit for clear signs and broad gestures.

### BEECHAM'S BOW TO VIENNA

Yet his picturesque poses seemed static beside the beseeching—yea suppliant—gestures with which Sir Thomas Beecham operated at his Vienna debut. We had heard much of this strange wit and picturesque conductor—but all expectations were by far surpassed. London, I am told, is already accustomed to his habit of rearranging his programs at the last moment and without notice. In Vienna, where a goodly portion of his numbers were unknown, he wrought havoc among the audience. When the good people had just persuaded themselves that what they heard was Delius' Paris and had only begun to find some connection between the music and the program notes, they discovered that what was being played was Lord Berners' Fugue in C minor, or Elgar's Cockaigne Overture. Surprise and indignation finally gave way to amusement, and by the time Sir Thomas dived into the orchestral waves of Strauss' *Sinfonia Domestica*, everybody felt at home and happy. It was a strange and confusing evening.

### KLENAU'S BACH

The annual big Bach concert of the Konzertverein, under Paul von Klenau (last year's "uncut" St. Matthew Passion is still in memory) was this year devoted to its twin and peer, the Passion According to St. John. A huge apparatus was at Klenau's disposal, and its resources were wisely applied and well employed. It is one of the great assets of this artist that he has the power to infuse his chorus with his own tremendous enthusiasm and his fervent love of Bach and it is this fact that makes his concerts so edifying and enjoyable to his faithful Vienna audiences.

### PAUL BECHERT.

with the cross of the Order of the Crown. A novelty heard at the same concert was the music of the first act of Ravel's opera, *Padmavati*, especially arranged in suite form.

Among the chamber music concerts must be mentioned those of the Pro Arte Quartet, which played, for the first time in Belgium, Hindemith's third string quartet, a work curiously related to Schubert and Mahler. They also introduced a colorful, plastic suite in D major from Milhaud's *Création du Monde*, for piano and string quartet, an exquisite quartet by Vittorio Rieti, and a superb sonata for cello alone by Egon Wellesz, perfectly played by Robert Maas.

### GRUENBERG'S DANIEL JAZZ PERFORMED

Another novelty was that extraordinary parodistical fantasy, *Daniel Jazz*, by Louis Gruenberg. Finally must be noted the two works of Albert Huybrechts, one of which, a sonata for violin and piano, won the Coolidge prize in 1926, and the other, a string quartet, won the Californian d'Ojai Valley prize, in the same year.

### A REMARKABLE BELGIAN OPERA

Of native music, the most noteworthy is the opera, *Edénie*, by Léon du Bois, former director of the Brussels Conservatory, which has recently had its first performance in the original version. This opera, doubtless the most remarkable work ever written by a Belgian, is based on Camille Lemonnier's novel, *L'île Vierge*, and is of the type of legendary symbolism that characterizes Wagner's Ring. Its principal theme is the development of man, who, through suffering and sacrifice, comes to recognize the deity within himself. Esthetically and spiritually Léon du Bois follows in the footsteps of Wagner, but far from imitating him musically, he shows pronounced originality, especially as regards color and accent.

A. G.



## BUDAPEST'S BEETHOVEN CELEBRATION RECONCILES MANY FORMER ENEMIES

Elaborate Festival—Numerous "Unveilings"

BUDAPEST.—The Beethoven celebration in Budapest, though planned on an elaborate scale, has nevertheless had an intimate character owing to the numerous landmarks directly reminiscent of the master. For the Beethoven tradition is particularly strong in this city and many "first performances" took place here.

The ceremony opened with a solemn mass, held in the Church of St. Matthew, where the coronations used to take place, and which was attended by all the representatives of the government and fine arts. The C major mass formed part of the service.

This was followed by a concert in the High School for Music, at which the commemoration speech was made by Count Albert Apponyi, the eighty-year-old statesman who numbered Liszt and Wagner among his friends, and who is still one of the most enthusiastic supporters of Hungarian musical culture. A performance of the *Miserere*, which was played at Beethoven's funeral, brought the occasion to an impressive close.

During the course of the festival, which is to continue until May 22, nearly all of the master's works will have been performed, and every musical organization, down to the smallest Glee Club, will have done its part. Special interest was, of course, centered on the performance of King Stephen, given in the opera house for whose inauguration it was written.

One of the chamber music concerts was the occasion of a unique event. Ernst Dohnanyi, former director of the High School for Music, and Jenő Hubay, its present director, have been enemies for years. Moreover, their enmity was taken up by the public and two parties formed. At the performance of the *Kreutzer Sonata*, immediately following the song, *Glück der Freundschaft*, these two great musicians clasped hands in friendship, to the delight and enthusiasm of the audience which tendered ovations to them both.

No less than two statues, one bust and one tablet will have been unveiled by the close of the festival. One statue is to be erected in the park of the Martonvasar Castle, formerly the country residence of the Brunswick family, with whom Beethoven spent two summers; the second will be placed in one of the large squares in the city. A marble bust is to be set up in the opera house, and a tablet will be unveiled in the old Festungs-theatre, where Beethoven conducted a concert on May 7, 1800. And, as a last great honor, a street is going to bear his name.

A. T.

## MONTE CARLO PAYS 60,000 FRANCS FOR A ROSENKAVALIER

The Sensation of the Season Nearly Doesn't Take Place—  
Paul Paray Conducts Last Concert

MONTE CARLO.—The Monte Carlo opera season, which has given such satisfaction to all its patrons, is over. *Rosenkavalier* was again the chief sensation, and its production this spring had the added piquancy of an eleventh hour rescue. Only Raoul Gunsbourg's determination saved it to us, for owing to jealousy and intrigue, caused by the sensational success of last year's production, there nearly was no "Cavalier."

Germaine Lubin, who sang the role last year, telegraphed at the last minute that she was ill, and the management of the Paris Opéra refused to release Marissa Ferrer, who divided the Paris performances with Lubin. Singers whose repertory include Octavian in French or Italian are very scarce, and the only other possibility was Gilda Dalla Rizza who has studied the part with Strauss and sung it at the Scala in Milan. This lady was, at the time, however, engaged in Padua and Guns-

bourg had to pay the (for Monte Carlo) unheard of sum of 60,000 francs to save the situation. So we had the *Rosenkavalier* after all.

During the rest of the theatrical season, Diaghileff's Russian ballet will occupy the opera house. Besides the usual repertoire there are to be a number of novelties which will be described in detail later on.

The last of the Grand Classic and Modern Concerts series was conducted by Paul Paray, leader of the *Lamoureux Concerts* in Paris. His program included two works new to Monte Carlo, namely, Paul Dukas' *La Peri*, and Ravel's *La Valse*. Both the works and conductor had a great success.

S. J.

## Amsterdam Performance Heard in East Indies

AMSTERDAM.—The winter season at the Concertgebouw finished with a tremendous performance of Beethoven's ninth symphony. Mengelberg outdid himself upon this occasion, and from the first note until the last the performance was completely under his spell. It is interesting to know that the entire work was heard by radio, note for note, in the Dutch East Indies.

ELLEN BALLON SCORES

The Canadian pianist, Ellen Ballon, made her first appearance here with great success. She proved to have an excellent technic, as well as strong musical feeling. In a program comprising Bach, Chopin and Liszt, she was able to show the versatility of her temperament, and aroused great enthusiasm.

K. S.

## Schmitz' Success in Italy

E. Robert Schmitz has returned to Paris after a short concert tour in Italy. The criticisms from the Torino press are the same iteration of this pianist's superb artistry which have always greeted him in America and have heralded him abroad. They speak of his "magnificent breadth," "variety and fitness of tone," "robust and delicate in a style expressive of knowledge and research," "warmest applause" and "the distinguished audience's acknowledgment of his exceptional artistry."



(1) Entrance of the old and now re-constructed Waehring Cemetery, where Beethoven was originally laid to rest. Both his bones and those of Franz Schubert, who was buried beside Beethoven, now rest in Central Cemetery, Vienna. (2) Where Beethoven wrote his ninth symphony, in 1824; the house, 5 Ungargasse, Vienna. (3) The house where Beethoven composed his Pastoral Symphony, in Grinzingstrasse, Vienna; it was here that Beethoven lived together with Franz Grillparzer, the Austrian classic poet, in the summer of 1808. (4) Beethoven's dwelling place at Baden, near Vienna, where he completed the *Missa Solemnis* and began work on his ninth symphony, during the fall months of 1821, 1822 and 1823. (5) The Beethoven Monument at Heiligenstadt, near Vienna—the town made famous by Beethoven's "Heiligenstadt Testament." (6) The Idyllic House, Pfarrplatz, Vienna, where Beethoven felt particularly at home in full view of the Vienna forest. (7) The Beethoven House at Heiligenstadt, now a suburb of Vienna—the house where Beethoven penned his "Heiligenstadt Testament" in 1802. (8) The Beethoven House in Probusgasse, Vienna, a typical dwelling place of the old Viennese type. (9) The Pasqualati House, on Mülker Bastei, Vienna, where Beethoven wrote his fourth, fifth and seventh symphonies, two piano concertos and various other compositions (among them the *Leonore Overture No. 3*) between 1804 and 1815.

### Franck-Liszt Programs Given in Ann Arbor

The piano faculty of the University School of Music, Ann Arbor, Mich., gives every year, primarily for its own edification and inspiration and secondarily for students, a course in some branch of the piano literature which is more or less unknown. Last year Scriabin, Medtner and others of the Russian school were interpreted (more than fifty works of Scriabin and three sonatas of Medtner were played, in addition to many other compositions). This year Cesar Franck and Liszt were taken. Everything Franck wrote for piano including the sonata and the quintet, was played except the trios. Of Liszt those pieces were chosen which are less known. The Variations on Weinen, Klagen, the great fantasia on B. A. C. H., the Harmonies poetiques et religieuses, the E major Ave Maria, some of the transcendent etudes, the Années de pèlerinage, especially the unknown third book and the Dante sonata, the Spanish rhapsody, the B minor sonata, and many transcriptions. The Hungarian rhapsodies were omitted, the Liebestraum was not played, etc., and thus a new and better idea of Liszt as composer was created in the minds of the students.

The performers were Maud Okkelberg, Andrew Haigh, Martha Merkle, Mrs. Guy Maier, Mrs. Morris Tilley, Mrs. O. J. Campbell, Otto Graf, Miss Tice, Miss Stewart, the University String Quartet (Mr. S. P. Lockwood, Mary Case, Pauline Kaiser, Mrs. Janette Fraser-Wieder) Miss Stockwell, Miss Esselstyn, Miss Stewart and Albert Lockwood. Many of the foregoing are gifted musicians of Ann Arbor who are not professionals but who are interested in playing for the love of it. The atmosphere of the class is that the whole thing is done purely for the love of doing it, and with an absence of self-advertising truly refreshing.

There were nine meetings in all, four devoted to Franck and five to Liszt, and they were held in a room so that intimacy was preserved. This quality is becoming increasingly rare in view of our larger and larger halls and it gave to the music something usually lost in the concert rooms. The religious pieces of Liszt lose their meaning in the glare of a public place and even the great pieces of Cesar Franck take on a personal charm which has of late been lost. The smaller audience, consequent on the smaller room, was composed of real music lovers and thus perfect sympathy was secured between listeners and players. The thing proved well worth doing and it is recommended to others as an artistic satisfaction of the first magnitude.

### Florence Trumbull's Master Class

Florence Trumbull, brilliant pianist and valued assistant of Leschetizky, will hold a master course for students and teachers during June and July in her Chicago studios. The late Leschetizky marveled at her pedagogic ability, and when he introduced her to another great pianist, Rosenthal, he could not refrain from saying: "Here is Miss Trumbull of Chicago who is really an extraordinary teacher."

As published in many magazines, Florence Trumbull was entrusted with the training of the Brailowskis—brother and sister—then among the best pupils in Leschetizky's class,

and it was Miss Trumbull who brought out the talent of the brother, Alexander, so that, contrary to the late master's tradition, he superseded his sister. Miss Trumbull has not only made a big name for herself as a teacher, but also as a virtuosa of the piano.

### Constance Wardle Fills Thirty-five Dates

Constance Wardle has filled about thirty-five dates this season, going as far west as Illinois and Kansas and south



CONSTANCE WARDLE

as far as Texas, Alabama, Georgia and Mississippi, and then up the coast. Recent dates were filled in Montclair, Orange and Oradell, N. J.

### M. Jacques Pillois for Seagle Colony

M. Jacques Pillois, French répétiteur and lecturer, has been granted a leave of absence from Fontainebleau, Conservatoire Americain, to spend the summer at the Oscar Seagle Colony at Schroon Lake in the Adirondacks. This will be M. Pillois' first trip to America, although he has been closely associated with Americans since 1918.

After serving in the French Army during the entire period of the war, he was chosen by Walter Damrosch to be professor of composition at the American Band School at Chaumont. He is a conductor and composer of orchestral works, songs, and a sonata for flute and piano. His compositions have been played by the Colonne, Lamoureux, Pasdeloup, and other orchestras.

Here is an appreciation of his new orchestral work after its premier performance in Paris: "M. Jacques Pillois, a musician extremely intelligent and subtle, has written a lyric of Japan for flute, harp, violin, alto and cello. It has a charming grace and refining style. The fresh and transparent harmonies and intermingling of voices, the rhythmic designs, clean and distinct suffice to create an emotion and transport us to the land of dreams. This latest masterpiece

of his pen in its concise, firm and delicate composition is truly inspired."

Jacques Pillois was born in Paris in 1877. He is a pupil of Louis Vierne in harmony and counterpoint and of Widor for composition. Member of the jury of the Conservatoire de Paris, he was twice laureate of the Institute (prix Tremont 1917 and prix Nicolo 1925).

This announcement undoubtedly will be of great interest to the numerous Fontainebleau students who have come back filled with enthusiasm over M. Pillois' work.

He will arrive early in the season and go direct to Schroon Lake where he will be associated in the delightful musical colony established there by Oscar Seagle.

### New Program System for Goldman Band Concerts

Seventy Goldman Band concerts are to be given in Central Park and New York University, and a new system has been devised whereby the audiences in both places will have the opportunity of hearing feature numbers. No program during the entire season will be repeated in its entirety, but during each week the larger and more important compositions will be performed on two different evenings. This system will give an opportunity to those desiring to become more familiar with certain numbers an added chance to hear them and will also give to those who are obliged to miss the first performance a chance to hear it repeated later. Since the Goldman Band gives seven concerts a week, it will be practically impossible to perform totally different numbers each evening, but a program devoted to each of the great composers will be given at Central Park and another, not similar, will be given at New York University.

### Alton Jones Re-engaged for Columbia

Alton Jones, pianist, has been reengaged to teach piano at Columbia University during the summer school, which opens in July. He will also make two recital appearances in New York during the summer.

Mr. Jones will conclude his season's teaching at the Institute of Musical Art in June, but will continue his private teaching at his New York studio and at the Brooklyn Conservatory of Music until the middle of August. Five of Mr. Jones' pupils appeared in recital on May 9 at the Brooklyn Conservatory and others will appear at the Academy of Music in June.

Following the close of the Columbia summer school, Mr. Jones will sail for Europe for a six weeks' vacation.

### Musical at Berkeley-Irving School

Jean C. Redd, who has studied with Isidor Phillipe of the Paris Conservatoire and who is now with Tery Joseffy of New York City, a pupil of Josef Lhevinne, will be the pianist at a musicale and reception on May 24 given by the Berkeley-Irving School. This educational institution was formed by the union of four of the oldest preparatory schools for boys in New York City. Carl Rönne, pupil of Carl Albert, will be the violinist. They will play Scarlatti, Schumann, Weber, Chopin and Debussy, Francoeur and Wienawski.

# CHICAGO MUSICAL COLLEGE

Announces Engagement as Member of Faculty

## ARCH BAILEY

Well Known Concert Singer and Teacher

Mr. Bailey will begin teaching at the opening of the Summer Master School, Monday, June 27th. Private lesson periods now being reserved.

HERBERT WITHERSPOON, President

CARL D. KINSEY, Manager

70 E. Van Buren Street

CHICAGO

A Conservatory Pledged to the Highest Artistic Standards



# ARTHUR SHATTUCK

in  
FRANCE

Among the many excellent recitals heard in Nice during the past month that of Arthur Shattuck stands out as an example of the perfect concert. HOW RARE IS THE PIANIST WHO COMBINES ARTISTIC TEMPERAMENT WITH INTELLIGENCE AND REFINEMENT OF TASTE!

Shattuck possesses a clean, sparkling technique, perfect taste and a most beautiful legato. His refined and classical temperament finds its natural medium of expression in the works of Bach.

I HAVE NEVER HEARD A PIANIST WHO, COMPREHENDING THE ARCHITECTURE OF THAT GREATEST OF CLASSICAL COMPOSERS, IS ABLE AT THE SAME TIME TO PRESENT HIM TO HIS LISTENERS WITH THE SAME FRESHNESS AS IS MR. SHATTUCK.

In summing up the concert, one feels that HERE IS AN ARTIST WHO IS ABOVE ALL SINCERE AND ONE WHO LENDS HIMSELF TO NO TRICKS WITH WHICH TO CAPTIVATE HIS AUDIENCE.—*Continental Life*, Jan. 28, 1927, Nice, France.

This eminent artist knows the art of enchanting his audience.

His playing, highly colorful, vibrant, translates the most subtle inspirations of the composers he interprets.

IT WAS A DELIGHTFUL EXPERIENCE TO HEAR HIM.—*La Vie Nicoise*, Jan. 28, 1927, Nice, France.



# ARTHUR SHATTUCK

in  
EGYPT

Arthur Shattuck is an artist of the highest order.

He played the entire program with a delicacy of touch, a charm and delightful sense of ease, which are outstanding characteristics of this pianist.

—*The Egyptian Gazette*, March 1, 1927, Cairo, Egypt.

A large audience assembled last night to applaud the noted pianist, Arthur Shattuck.

The program emphasized the various phases of his artistic personality. Gluck, Couperin, Bach, Chopin and Liszt were each given a faithful interpretation. Having at his command a fine and effective touch and a flawless technic, he was able to stir his audience to immense enthusiasm.—*Messagero Egiziano*, March 3, 1927, Alexandria, Egypt.

# ARTHUR SHATTUCK

in  
ITALY

Arthur Shattuck in his recital yesterday at the Sala Sgambati demonstrated that he is an artist of great forcefulness. Absolute precision, robustness of attack and overwhelming virtuosity and temperament enabled him to present and interpret majestically a program of extraordinary variety. Each number was rewarded with fervent and prolonged applause.—*Il Messagero*, Feb. 4, 1927, Rome, Italy.

Shattuck's art possesses all the elements of the pianistic craft. FORCEFULNESS, GRANDILOQUENCE, SONORITY, SURENESS AND RHYTHMICAL PRECISION, EXCEPTIONAL CLARITY IN RAPID PASSAGES.

HIS INTERPRETATION IS ARCHITECTURAL AND PRECISE IN ITS CONCEPTION. His Bach was eloquent. His Liszt was brilliant and potent.

The hall was packed to the doors and the audience was enthusiastic.—*Nazione*, Feb. 3, 1927, Florence, Italy.

THIS AMERICAN PIANIST IS NOT ONLY AN HONOR TO HIS COUNTRY, BUT TO MUSIC AS WELL!—*Berlin Zeitung am Mittag*, Dec. 15, 1926.

## Season 1927-1928 now booking

Personal Representative  
MARGARET RICE  
414 Milwaukee St.  
Milwaukee, Wis.



The Steinway Piano  
Duo-Art Records

## PARIS HEARS NEW OPERA BY PHILIPPE GAUBERT

Pierné Contributes Fascinating "Vaudeville" Ballet—Straram Conducts Moderns, d'Indy Ancients—Two Young American Pianists.

PARIS.—The recent production of a new opera, *Naila*, by Philippe Gaubert, well known Parisian conductor, caused musical Paris to flock to the Opéra with sharpened wits and tongues.

Some there were who branded the new work as quite worthless. But this is after all a question of personal taste and opinion. It must be admitted that it is vastly superior to a great deal of modern writing and most astonishing for a modern work, it is written for the voice. As a result the listener can really enjoy musical phrases and an occasional aria.

Gaubert has performed the interesting feat of keeping the orchestra to purely Oriental themes, which, although they have a tendency to monotony, are colorful, and the voices soar above them following an agreeably melodic line. There are no startlingly new effects and some of the passages are too strongly reminiscent of Debussy, but interest does not lag.

The libretto, by Maurice Lena, is commonplace. A Prince of some Oriental land discards one betrothed lady for another, who is *Naila*, a beggar girl. When he tires of her, he returns to the first lady, thereby breaking *Naila's* heart, who becomes insane and is taken to a quiet mountain retreat by a priest of the Prince's entourage. The Prince in time realizes the vanity of his life and leaves the boring luxury of the palace to seek happiness beside the only woman for whom he has ever cared.

When he reaches the cottage, he finds her singing ditties and unconscious of his presence, and when she does recognize him, she dies of the shock.

Georges Thill, the leading tenor of the Opéra, gave a good performance, as did Olga Nespoulous in the part of *Naila*. M. Gaubert himself conducted, creating a musical ensemble both agreeable and convincing.

### PIERNÉ'S IMPRESSIONS OF VAUDEVILLE

The evening closed with the first production of an admirably written and performed ballet, *Impressions de Music-Hall*, by Gabriel Pierné. It is seldom that music and subject matter are so well selected and so admirably coordinated. Pierné has written a score which is extremely modern and conveys exactly the impression of a vaudeville show complete

with jazz, Charleston and the vapid waltz of the circus rider. The choreography by Bronislava Nijinska, the talented sister of the great dancer, was a masterpiece. The different "turns" suggest the acts being performed without actually reproducing them. There is the "sister act"; a row of English "girls," dressed alike and moving like automatons; the clown; and individual sketches, all remarkably conceived and excellently performed.

It is whispered that the regular subscribers of the Opera were shocked at the profanation, some critics bewailed the inadequacy of the ballet in performing the familiar "turns." But this seemed to us a part of the charm of the entire performance, namely the application of the ballet technic to the jazzy tempi of common vaudeville. This new ballet can be truly hailed as a gem both musically and choreographically.

N. de B.

### FROM BACH TO POULENC

Walter Straram's last orchestral concert was made up of works by Bach, Mozart, Ravel, Larmaniat, Honegger, and Poulenc. There was nothing of any great distinction in the new works, and I have only praise for the excellent performance of Bach's Brandenburg Concerto No. 1. The curiosity on the program for me was the Mozart concerto for flute and harp—one of those ungrateful works which poverty and the desire to please wealthy patrons forced Mozart to write while he was here in Paris as a young man in 1778. He could not get an introduction to Marie Antoinette, and in order to get a start he composed this concerto for the Duc de Guises, who played the harp, and his daughter who played the flute. One biographer says that Mozart cared less for the harp and flute than for any other instruments. Is it surprising that the concerto is not the most popular of his works?

I went to a concert of the Padeloup Orchestra to hear Rhené-Baton's interpretation of a Haydn symphony in G, and the concert selections from Wagner's *Die Meistersinger*. This conductor has more of the broad and powerful manner in German music than many French conductors have. *Die Meistersinger* suits him perfectly. Personally, I was most pleased with the cello melody of the slow movement of Haydn's symphony. The older I get the more my admiration for Haydn increases. But I found no joy in Madame Méthot's performance of the piano part in Mozart's D minor concerto. Her rhythms are unsteady and her tone dry. The popular vocalist, Ninon Vallin, on the other hand, was accorded an ovation by the audience for her singing of the famous "Rejoice" aria from Handel's *Messiah*, which she sang in French, of course. She was likewise equally successful in three melodies by the Roumanian composer, Stan



ELEANOR SAWYER,  
of the Chicago Civic Opera Co., now singing as guest  
artist at La Scala, Milan.

Golestan. There is a sombre, melancholy, longing, earnest touch in this music, which appealed to the public instantly.

### "LASCIVIOUS PLEASING OF THE LUTE"

At the eleventh concert of the Pro Musica Society, in the music room of the Hotel Majestic, the program consisted of Purcell, Forqueray, Dollé, Friedrich Bach, followed by the sweetly sentimental works by Gabriel Fauré. Shakespeare has already described it. "Grim visaged war hath smoothed his wrinkled front, and now, instead of mounting barbed steeds to fright the souls of fearful adversaries, he capers nimbly in a lady's chamber to the lascivious pleasing of a lute." Still, the grim visage of Purcell's old music would become almost as tiresome as the lascivious pleasing of Fauré, if heard too often. The Pro Musica Society does well to perform unusual works which seldom get a hearing at regular concerts.

Vincent d'Indy conducted the choirs and orchestra of the Schola Cantorum through the devious paths of several works by the old Italian Monteverdi. There were three madrigals in five-part counterpoint, and a choral work called *Le Retour d'Ulysse*. The music was full of vitality and spontaneity, but it was written for a public which had not learned to listen to much harmonic variety. The interweaving of the voices in bits of imitation, canon, inversion, and the rest of the devices of the old vocal masters, came very near monotony on account of the incessant tonic, dominant, and other familiar harmonies repeated ad infinitum.

### CHOPIN AS A SONG WRITER

A Chopin recital is certainly no more of a novelty in Paris than in any other large city. But Hélène Léon's recital of the popular piano composer's works was distinguished by a group of eight Chopin songs sung by Jeannina Witt. They are interesting to hear from time to time, though Liszt's transcriptions of the vocal melodies make the simple originals seem tame. The singer made the most of them, apparently, but she could not make Chopin sound like a vocal composer. Like Beethoven, he is essentially a creator of instrumental melodies. This statement, which sounds like a platitude at this late date, will be appreciated best by those who have the very rare opportunity to hear Chopin's songs sung. The songs were extremely well received by the same audience which gave the pianist, Hélène Léon, unstinted applause for her excellent work.

### TWO YOUNG AMERICANS

Boris Rosenfield, a young American from New Orleans, who has been studying the piano in Europe, mostly with Philipp in Paris, during the past five years, gave a recital in the Salle des Agriculteurs a few days ago and showed that he has a very exact and brilliant technical equipment. Nervousness caused him to hurry his passages and make too little separation between his phrases. But his tone is musical, and he has intelligence. His future is promising. All he needs now is the habit of playing in public. He is at the present moment on the way to his native land for a short tour.

Lillian Evanti is a young American soprano who has been proving her merit for some time past at the operatic performances at the Trainon Lyrique. I have seen many flattering reports about her singing in the various operatic works. At her recital in the Salle des Agriculteurs she showed that her reputation was founded on merit alone. Her voice is bright and pleasing, sympathetic and full. Her technic is excellent and she is a natural as well as a highly cultivated coloratura singer.

CLARENCE LUCAS.

### Berúmen and La Forge-Berúmen Pupils Heard

Ernesto Berúmen, pianist, was heard in concert in the Beechurst Shore Club, Beechurst, L. I., on April 22, assisted by a group of artist-pupils from the La Forge-Berúmen Studios of New York. Mr. Berúmen played with brilliance and verve, his technic and interpretations were musicianly and he played with a depth of feeling that was inspiring. Perhaps the best of his renditions, if there was a best, was the Romance by Frank La Forge. Edna Bachman, soprano, was heard in Pace, Pace from La Forza del Destino by Verdi and in a group of English songs. Miss Bachman's voice is one of power and beauty. It is also a voice of appealing quality, and her shadings served to bring this out to the fullest extent. She secured her best effects in the dramatic *Hills* by La Forge. Elizabeth Andres also gave two groups and revealed a fine voice of real contralto quality, smooth and even throughout the registers. Besides her lovely voice Miss Andres brought into play a well developed artistry and made her presentations a source of pleasure. Ellsworth Bell, tenor, sang a miscellaneous group and was well received. Hilda Holper was the accompanist for all of the singers and gave sympathetic and artistic support. Numerous encores were demanded and generously given.



"A rich voice of beautiful quality, a purity and elegance of style that represents the highest development of singing."

—Orlando Morning Sentinel.

*Frederick Gunster.*  
TENOR

Management: RICHARD COPLEY, 10 East 43rd St., New York City

## Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, Director

RAYMOND WILSON, Acting Director of the Summer Session

### SUMMER SESSION

June 22—July 29, 1927

All Departments Open for Instruction by Members of the Regular Faculty of the School

### SPECIAL COURSES FOR TEACHERS

Cover All Work Prescribed in Public School Music Courses

Classes in Normal Methods, Voice Training in Classes, Piano Teaching in Classes, Stringed Instruments, Brass and Woodwind Instruments, Conducting, Ear Training, Harmony, Appreciation.

### NORMAL and REPERTORY CLASSES

For Teachers of Piano

### COURSE for MOTION PICTURE ORGANISTS

### COURSES for CHURCH ORGANISTS

### Academic Studies in the University

Full program of professional and non-professional courses leading to degree. Special program in Junior High School education in co-operation with a Junior High School of 500 pupils as a laboratory. Programs in Kindergarten, Primary and Elementary grades and special education conducted in co-operation with a grade school as a laboratory.

### For Information Address

ARTHUR SEE, Secretary, Eastman School of Music, Rochester, New York



# THE YEAR'S SENSATION

## IN ITALIAN OPERA



KATHRYNE  
**ROSS**

American  
Dramatic Soprano

"An artiste in the truest and most exquisite sense of the word."

*Mezzogiorno*, Naples, Jan. 28, '27

"Many times she evoked a virtual delirium of applause."

*La Tribuna*, Rome, Jan. 20, '27

"She is in full possession of a very precious voice."

*Giornale d'Italia*, Rome, Mar. 20, '27

"She was the triumphant conqueress of the evening."

*Giornale d'Italia*, Rome, Mar. 4, '27

"A voice of incomparable freshness."

*Calabria Fascista*, Cosenza, Mar. 5, '27

"A virtuosa of art."

*La Tribuna*, Rome, Jan. 20, '27

"Aroused tremendous applause."

*Sicilia Nuova*, Palermo, Feb. 7, '27

"Kathryne Ross was a stupendous 'Aida'."

*La Giovine Calabria*, Catanzaro, Jan. 13, '27

"An actress of the first magnitude."

*La Tribuna*, Rome, Mar. 4, '27

"A rare and precious interpretation."

*Giornale d'Italia*, Rome, Mar. 4, '27



*As Santuzza*

## ARTISTS EVERYWHERE

**Elsa Alsen** will be heard this summer not only at the Hollywood Bowl but also at some great outdoor concerts in Long Beach and Redlands, all previous to her opera performances in San Francisco and Los Angeles.

**Paul Althouse** will appear with Mary Craig, soprano, in Camden, N. J., following his appearance at the Evanston Festival on May 23. The tenor's activities earlier in the month included a broadcasting engagement in a joint program with Arthur Middleton at Hartford, Conn., on May 13.

**Richard Bonelli** recently completed a tour of Baltimore, Syracuse, Auburn, Brockton and Boston, making the entire trip in his new Gardner car. Mr. Bonelli is an ardent motorist and is planning to motor to California when he returns from his European vacation.

**Mary Craig**, soprano, was one of the featured soloists at the 1927 May Music Festival in Harrisburg, Pa., and will appear in joint recital with Paul Althouse, tenor, formerly of the Metropolitan Opera Company, in Camden, N. J., on May 26.

"**Richard Crooks**" powers are developing beyond his warmest admirer's predictions. His voice is as sensitive and flexible an instrument as exists in this land of splendid voices; there is a stunning brilliance about it, a surging drama on occasions and a melting poignancy," writes R. J. McLaughlin of the Detroit, Mich., News, in reviewing the recent performance of Richard Crooks which marked his third appearance of the season with the Detroit Symphony Orchestra. This time the tenor's role was that of the Evangelist in Bach's Passion According to St. Matthew.

**Marcia van Dresser**, who has returned to this country after several years abroad, gave a song recital at the Institute of Musical Art on April 21. Daisy Bucktrout played Miss van Dresser's accompaniments.

**Georges Enesco**, Rumanian violinist, who will make his fifth visit to America next season and his second coast-to-coast tour, has been engaged for two appearances with the Detroit Symphony Orchestra on February 9 and 10, on which occasions he will conduct and also appear as soloist.

The **English Singers** of London will have added another University to the long list of colleges before which they have appeared when they sing in Madison, Wis., next November under the auspices of the University of Wisconsin.

**Isadore Freed**, pianist, appeared in recital in Philadelphia on April 26, at the Plays and Players before what the Public Ledger called "A large and enthusiastic audience."

The program was a well chosen one and included compositions by Bach, Chopin, Schumann, Granados, Debussy, Tcherépine, Rachmaninoff, as well as one of Mr. Freed's own compositions, Whims, which is appearing shortly as a Schirmer publication. The Evening Bulletin wrote as follows: "Masterly rendition on the piano of a discriminatingly chosen program formed the artistic fare proffered the audience. Of the excellence of Isadore Freed's playing the enthusiasm of the audience gave ample testimony. Again and again Mr. Freed was recalled by the insistent applause and his encores were equally as charming as the program selections. There was a delicacy of touch, an emotional verity, a strength and balanced restraint about Mr. Freed's playing that was more than satisfying."

The **Hart House String Quartet** played recently at the Woman's Club in Sewickley, Pa., and was immediately re-engaged for next season, January 23. The quartet will also play at the Boston Public Library series which Mrs. F. S. Coolidge sponsors in the early part of next season. This Canadian organization is becoming more and more popular in America and is already booked for four weeks of engagements in New England and the Middle West.

**Myra Hess** send greetings to her manager, Annie Friedberg, from Vienna, where she recently appeared for the first time and where she met with her usual success, giving six encores. The pianist is now taking a three weeks' holiday in Italy, to get rested for her strenuous American concert tour. The Sargent painting of Miss Hess, which was brought to this country a year ago, has just been purchased in Boston by an admirer of the painter and the pianist.

**Alexander Kisselburgh**, baritone, has made great strides musically during the short time that he has been in New York. He now has a large class of pupils and also appears frequently in concert. One of his most recent engagements was in San Antonio, Texas, in a performance of Dubois' Seven Last Words of Christ.

**Boris Levenson**, whose concert in New York of original compositions occurred May 7, is an American citizen, member of The Bohemians, and of the American Society of Composers, Authors and Publishers; many of his compositions are published in this country.

**Francis Macmillen**, violinist, appeared on May 5 in Carthage, Mo., under the auspices of the Carthage Festival Chorus.

**Guy Maier and Lee Pattison** made their Berlin debut at Beethoven Hall on April 26, scoring a "most magnificent success," according to cable advices to the Daniel Mayer Management, Inc. The celebrated piano twins were scheduled to appear in London at Wigmore Hall on May 2.

**Kattie Mora**, American pianist, is located in Havana, where she is a leading instructor; her recitals and musical works are well known in Cuba.

The **National Opera Club** announces that Mary Allen, an authority on numerology, is giving a lecture and demonstration this evening, May 19, at the Waldorf Astoria, for the benefit of the National Opera Club's philanthropic fund. This promises to be a unique entertainment and has aroused much interest in club circles. Everybody is interested in the meaning of his or her name and how to live in harmony with that name; each person attending will have his of her name worked out by the science of numerology.

**Elly Ney** was recalled ten times when she appeared in concert in Berlin on April 23, and played several encores after giving an unusually heavy program.

**Dr. F. O'Neil**, bass-baritone, of West Haven, Conn., and his bride, were passengers on the Royal Mail Steamer Araguaya, returning from Bermuda, April 28, and his singing on the steamer was a delight to all who heard him. Francis Rogers has been his instructor.

**Adele Parkhurst**, well known church, concert and radio artist, has returned from a fortnight in Bermuda, where she gave much pleasure to guests at the Elbow Beach Hotel with her lovely voice, artistic singing and vivacious personality; Mr. and Mrs. F. Riesberg were in the same party.

**Clara Rabinovitch** sailed on May 5 on the S.S. Cleveland for Europe where she will remain for six months. During that time the pianist will appear in recital on the Continent, including appearances in Berlin, Munich, Dresden and other cities of importance. Upon her return to America the early part of December, Miss Rabinovitch will appear in recital in New York City and in other cities throughout the country.

**George Perkins Raymond**, tenor, was the guest soloist at the banquet held in the gold room of the Congress Hotel, Chicago, on April 23, in connection with the biennial celebration of the Federation of Music Clubs. This popular young American singer immediately sang his way into the good graces of the large gathering of musicians and musical folk through his excellent renditions of a group of songs in English. The beautiful quality of his voice, the suavity of his tones and the clear diction added to the enjoyment that was furnished by his artistic interpretations. After a summer in California, Mr. Raymond returns East for an early tour of the Southern states.

**Lisa Roma**, soprano, was cordially received in recital at the Academy of Music foyer in Philadelphia on April 27. This was her second appearance in that city this season, having given a joint recital with Pablo Casals in February at the Pennsylvania Athletic Club. Representatives of the leading papers were effusive in their eulogies of her artistic attainments, pronouncing her "A great singer possessing individuality of style; singing with full free tones of notable volume and appealing color; splendid poise and rare personal charm." Miss Roma is preparing to sail for Europe, where she will be heard in concerts in Paris and London.

**Ida Gray Scott**, who plans a summer master class in New York, beginning the end of June, has already found a hearty welcome from many friends, for she was eminent and successful in her former activities. A leader among concert, oratorio and church singers (soprano of Grace Church), she was much in demand. Through her long experience as singer and teacher she believes that her system of voice culture is the most condensed, most vital and most practical system yet devised, based as it is on beautiful quality of tone; this is certainly what counts in singing more than anything else with the general public.

## Noted Conductors for Hollywood Bowl

Hollywood Bowl, now ablaze with California wild flowers, the hills smiling color all around, is almost atremble with waiting for the summer season of 1927 to open. Never has a president of the Bowl Association had more interesting news to impart to music fans than had Allan C. Balch, the present president of the Bowl, this season when he had the unique pleasure of forecasting the coming here of Pierre Monteux, sometimes called the greatest living French conductor, and Bruno Walter, the German master, both of whom are to conduct four concerts in the Bowl. Walter comes first, for the evenings of July 9, 12, 14, 15; Monteux directs on July 26, 28, 29, 30.

Other notable conductors announced for the season include Alfred Hertz, July 5, 7, 8, and August 23, 25, 26, 27; Eugene Goossens, who, following his spectacular success in the Bowl last season, is to have two weeks, August 9-20, inclusive; and Vladimir Shavitch, conductor of the Syracuse Orchestra, who is to conduct three concerts, and will be accompanied to the coast by Mrs. Shavitch, distinguished pianist, better known as Tina Lerner, who will be the soloist July 22 at one of the concerts her husband is to conduct.

Ernest Davis of the Chicago Opera Company, is to be soloist on July 15. A noted contribution to the season is the "gift" by Mr. and Mrs. Edward L. Doheny of two appearances, July 4 and 5, of Ossip Gabrilowitch, Detroit Symphony conductor and master pianist, as Bowl conductor.

## St. Louis Summer Opera Season

St. Louis announces its plans for its Municipal Opera season for this summer in its amphitheatre seating 10,000. The city has arranged with the railroads to run excursions to St. Louis from Detroit, Toledo, Chicago, Omaha and other cities in the vicinity. This is the ninth year of summer opera in St. Louis and the undertaking has always proved successful. There will be twelve weeks of opera during which the following works will be presented: June 6, Reginald De Koven's Robin Hood; 13, Victor Herbert's Princess Pat; 20, Emmerich Kalman's Sari; 27, George Gershwin's Song of the Flame; July 4, Victor Herbert's The Red Mill; 11, Rudolf Friml's Rose Marie; 18, Gilbert and Sullivan's The Mikado; 25, Leo Fall's The Dollar Princess; August 1, Rudolf Friml's Katinka; 8, Victor Herbert's Serenade; 15, Franz Lehar's Gypsy Love; 22, Offenbach's Tales of Hoffman.

## Rubinstein Club's White Breakfast

The fortieth season of the Rubinstein Club, Mrs. William R. Chapman, president, closed with the twenty-fourth White Breakfast in the grand ballroom of the Waldorf-Astoria Hotel, May 7. Two singers and a pianist were heard in the concert program, and among the speakers was Leonard Liebman, editor-in-chief of the MUSICAL COURIER. The white and pastel shades of the women's gowns, the very large throng (some twelve hundred in all) and the handsomely decorated tables, all gave a festive spirit to the occasion, closing the year with eclat.

# Janet Mabon

## Mezzo Soprano

### "Can Claim Her Place as a Concert Singer"

—N. Y. Evening Post

#### New York Herald Tribune

An auspicious and charming debut took place at Aeolian Hall last evening when Janet Mabon, mezzo-soprano, was introduced to the public in song recital. Miss Mabon is young, arresting in appearance, at ease on a stage. The voice is well-placed, fresh, unstrained.

#### New York Evening Post

Miss Mabon has every reason to feel pleased with the result of her recital last night, and can claim her place as a concert singer.

#### New York Evening Journal

The young singer presented an exacting programme, all of it, with a single exception, strictly within the song recital tradition. The exception was Dahlia's air, "Amour, Viens aider ma faiblesse," which was permissible enough to one so plainly operatically inclined and additionally so in view of the fact that it was so well done.

#### New York World

The latter part of this program, sung by a petite, self-possessed young woman, with the excellent accompaniment of Kurt Schindler was such as to cause some regret that one had tarried so long at another hall.

### "An Auspicious and Charming Debut"

—N. Y. Herald Tribune

Management: Erminie Kahn, 214 W. 104th Street, New York

A  
e  
o  
l  
i  
a  
n  
H  
a  
l  
6th

Debut

A  
P  
r  
i  
l





### Compositions by Mannes School Pupils

In the field of composition, Rosario Scalero represents a direct descent from the school of Palestrina. The teachings of that illustrious master have come down to him in the following line: Albrici, one of the first Cantors of the famous Thomas Church in Leipzig, was a pupil of Palestrina and later taught Fasch, Senior; Fasch taught his son who had as one of his pupils, Zelter, the celebrated friend of Goethe; Mendelssohn studied with Zelter and in turn had two celebrated pupils, Joachim and Nottebaum; the best known student of Nottebaum is Mandyczewski with whom Scalero worked seven years in Vienna. Scalero carries his students from the beginnings of counterpoint through polyphony (sixteenth century), homophonic study, canonic forms, choral preludes, fugue and its forms, motet, variations, and applied musical forms. Thus the pupil discovers each new form as a natural development of its predecessor and he leaves fully equipped to express his creative gift in whatever field of musical expression is most sympathetic to him. To isolate a musical form and present it as an entity in itself to students of composition, regardless of their stage of advancement, is entirely contrary to Scalero's beliefs.

An example of the results of Scalero's theories as applied to students of composition was shown at the Mannes School on the evening of May 9, when a program of original compositions by his pupils was given. The pupils whose works were heard on this occasion were five in number: Julia Fox, Berenice Robinson, Carl Bricken, David Barnett and Ernest Zechiel. Miss Fox had a Partita and Five Voice Fugue for Organ on a Theme of Bach played by Hugh Porter, and Five Variations and Finale for Piano, on a Negro Spiritual Theme, Deep River, which she played herself. She showed fine training and excellent musicianship but apparently small individuality and limited invention. A Partita for String Orchestra on a Theme of Handel, by Berenice Robinson, was played by the Senior Orchestra under the direction of Paul Stassevitch. It was, for the most part, a purely traditional work, but there were in it a few passages of considerable force and power, though these passages did not altogether fit into the mood of the piece as a whole (a little bit of the young lady's real self would slip in in spite of her restraint). On the whole Miss Robinson shows a feeling for beauty that gives promise for the future. Janet Mabon sang four songs by Carl Bricken and sang them very beautifully indeed thought the songs, except the last one, were not particularly grateful. Mr. Bricken tried so hard in three of these songs to be expressive that he defeated his own purpose. In the last, Not with a Stone, he let his natural feelings for rhythm and melody have free rein and the result was astonishingly good. Hugh Porter played a Partita for Organ on a Choral of Bach, by David Barnett, and Mr. Barnett himself played his own Twenty Variations and Fugue for Piano on a Theme of Beethoven. In both of these works this young man, who is only seventeen, proved himself to be a composer of genuine, obvious and undeniable gifts. He has evidently absorbed tradition from his illustrious teacher but the tradition has not destroyed his great natural individuality. There is a rugged, sturdy directness about his counterpoint that marks him as an exception among students, and both of these compositions showed not only a complete

command of his material but also real creative power. Particularly noticeable in this work was the complete uniformity of idiom. Mr. Barnett is a man to watch. The final number on the program consisted of two movements, Allegro Moderato and a Theme and Variations, from a quartet for string instruments by Ernest Zechiel, played by the Lenox String Quartet. This work is diffuse and a lack of definite thematic material robs it of interest.

Taken as a whole, this concert of original compositions by pupils of the Mannes School made a most excellent impression.

### WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA June 22-24, Cleveland, O.	MOUNT, MARY MILLER May 24, Philadelphia, Pa.
ARDEN, CECIL May 31, London, England	May 28, Stone Harbor, N. J.
BAKER, DELLA May 20, High Point, N. C.	MURPHY, LAMBERT May 24, Oberlin, O.
BARRON, MAY June 9, New Haven, Conn.	NAEGELE, CHARLES May 24, Barre, Vt.
CLAUSSEN, JULIA May 20, Erie, Pa.	NEY, ELLY June 20, London
June 22-24, Cleveland, O.	PALMER, KATHERINE May 19, Orange, N. J.
DAVIS, ERNEST June 28, Hays, Kan.	PETERSON, MAY May 23, Stevens Point, Wis.
July 8, Laramie, Wyo.	RAYMOND, GEORGE PERKINS May 23, Plattsburg, N. Y.
July 15, Hollywood Bowl	May 27, Plattsburg, N. Y.
July 22, Redland Bowl	RITCH, MABEL May 20, Staten Island, N. Y.
Aug. 20, Lake Side, O.	May 24, Norwalk, Conn.
Aug. 24-Sept. 2, Cincinnati, O.	SALZEDO, CARLOS May 28, Paris
DEMMS, GRACE May 20, Granville, O.	June 2, London
June 2, Clifton, N. J.	June 8, Paris
ELLERMAN, AMY May 24, Staten Island, N. Y.	SEIBERT, HENRY May 19, Lebanon, Pa.
June 19, Dover, N. J.	SMITH, ETHELYNDE June 8, 9, Glenville, W. Va.
June 26, Allentown, N. J.	June 13, Athens, Tenn.
HART HOUSE QUARTET May 19, 20, 21, Quebec	June 16, Cullowhee, N. C.
HUTCHESON, ERNEST May 21, Ann Arbor, Mich.	June 28, Burlington, Vt.
JOHNSON, EDWARD May 20, Chicago, Ill.	STALLINGS, LOUISE June 7, Swarthmore, Pa.
May 24, Evanston, Ill.	SWAIN, EDWIN May 23, Newark, N. J.
June 11, Minneapolis, Minn.	May 27, Plattsburgh, N. Y.
KEENER, SUZANNE May 23, Middletown, N. Y.	June 4, Greenville, N. C.
LENT, SYLVIA June 26, Lenox, Mass.	June 7, Asheville, N. C.
LUBOSHUTZ, LEA May 20, Ann Arbor, Mich.	June 9, Suffolk, Va.
LUCHESE, JOSEPHINE May 19, Stettin	July 7, Atlantic Highlands, N. J.
May 21, Berlin	July 19, Atlantic City, N. J.
May 24, Prague	TALLEY, MARION May 20, St. Louis, Mo.
June 6, 7, 10, Budapest	May 23, Milwaukee, Minn.
June 14, Vienna	May 25, Duluth, Minn.
June 20, Venice	May 27, Davenport, Minn.
MEISL, KATHRYN May 20, Hightstown, N. J.	May 29, Atlantic City, N. J.
MORRISSEY, MARIE May 27, Los Angeles, Cal.	WELLS, PHRADIE May 20, High Point, N. C.
	May 27-28, Plattsburgh, N. Y.

### Prize for School Song

A prize of \$100 is offered by Chateau de Bures, an American school for boys in France, for the words and music of a school song. Competition closes September 1, 1927. The Chateau de Bures is situated just one hour out of Paris, within easy reach of historic Versailles and the famous Chateaux. The school aims to give American boys a new world outlook, yet to prepare them for American colleges and American life. There will be students there from all over the world, but the majority will be American boys. The words and music should suggest the historic associations of the school, its American ideals, and its international outlook. An illustrated booklet describing the school will be sent to any competitor on request. Address inquiries and copies of words and music to Thomas C. Burton, Headmaster, 47 Claremont Avenue, New York City.

### "Instant Liking" Taken to Ethelynde Smith

Ethelynde Smith's recent recital in Petoskey, Mich., was reviewed as follows by the critic of the Evening News: "Several hundred Petoskey people enjoyed the song recital given at the High School Auditorium, the last number on the season's Artist Course. The program received nothing but the highest praise, for everyone took an instant liking to the artist. She sang with such ease and grace and presented her numbers so perfectly that her ability was immediately recognized by all who heard her. She sang in German, French, Spanish, Southern negro dialect, besides English, and also presented compositions by Americans, selections from Italian and American opera, old time songs, folk songs, and songs of childhood,—each group delighting her audience."

### Mme. Braarud Presents Chalfant in Recital

Martha Braarud presented her artist pupil, Lucille Chalfant, coloratura soprano, in recital at a reception and musicale at her New York studio on May 1. Miss Chalfant was heard in the two difficult Queen of the Night arias from the first and second acts of The Magic Flute, as well as in other operatic selections and two groups of songs. She is an artist of unusual interest, as her work comprises both the floratura and lyric. It is an artistry which has as its medium a voice of brilliance and unusual agility, but which can also acquire that ephemeral quality essential to singing such selections as Debussy's Green, which the singer did charmingly. Miss Chalfant had the assistance of Vito Moscato, pianist, and Ellis McDiarmid, flutist.

### McCormack Pays Tribute to Memory of Ernest Ball

When the death was announced of Ernest R. Ball, his publishers, M. Witmark & Son, received a great number of letters and telegrams from all over the country. One of them reads as follows: "I have just heard of the death of my friend, Ernest Ball. Will you be so kind as to express to his dear ones my heartfelt sympathy. I pray that God may bless and keep them and grant him eternal rest. (Signed) John McCormack."

# SUMMER MASTER SCHOOL

JUNE 27 to JULY 30, 1927

JOSEF  
**LHEVINNE**

*World Famous Pianist and Instructor*

Repertoire—Teachers' Classes—Auditor Classes  
Private Lessons

OSCAR  
**SAENGER**

*Internationally Renowned Teacher of Singing*

Private Lessons—Opera Classes  
Repertoire Classes—Teachers' Classes

The Regular Faculty of 100 Artist-Instructors Will Be Available

Special Summer Courses in Public School Music, School of Opera, Theatre Organ Playing, Dramatic Art, Children's Normal Work, Musical Theory

Recitals by Distinguished Artists. Lectures by Eminent Educators.

*The American Conservatory Awards Teachers' Certificates, Diplomas and Degrees by authority of the State of Illinois*

FREE SCHOLARSHIPS awarded by Josef Lhevinne for two private lessons weekly. Awarded by Oscar Saenger two private lessons weekly, also five scholarships in Opera Class. Send for Application Blank. Excellent Dormitory Accommodations. Rates of tuition moderate. Summer Session booklet mailed free on application. For detailed information address

# AMERICAN CONSERVATORY

John J. Hattstaedt, President

503 KIMBALL HALL  
CHICAGO, ILL.

KARLETON HACKETT } Associate  
ADOLF WEIDIG } Directors  
HENIOT LEVY }

## SYRACUSE, N. Y.

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra, Vladimir Shavitch, conductor, closed its sixth season with a concert at Keith's Theater before a capacity audience. The program opened with the Festival Overture (Brahms), followed by Nocturnes (Debussy), Sursum Corda (Erlanger), The Pines of Rome (Respighi) and Pomp and Circumstance (Elgar). Stimulated by the large audience, both conductor and orchestra made this the finest concert of the entire season. The first three numbers, played in a group, were beautifully given. Especially effective was Erlanger's Sursum Corda, although the delicate Nocturnes of Debussy was a close second. The orchestra was at its best in The Pines of Rome, which was given an exceptional performance. The concluding movement, Trees on the Appian Way, was brought to a brilliant climax which brought forth a storm of applause from the audience. Elgar's Pomp and Circumstance, played with great brilliancy in the faster parts and with a noble authority in the principal section, brought this fine concert and the season to a fitting close. Mr. Shavitch was given an ovation and returned to the platform several times to acknowledge the hearty applause accorded him by the audience of over 2,500 listeners. During the program Dean H. L. Butler of Syracuse University made a statement to the audience on behalf of the board of directors, announcing that although the number of concerts this year was twenty-three as compared with sixteen last year, the deficit of this year was only slightly smaller than that of last year. He urged the subscribers, some twelve-hundred in number, to do everything possible to increase their number to fifteen-hundred for the next season. He also announced that the number of subscription concerts for the coming year would be increased from eight to ten. He said that Mr. Shavitch would conduct in Paris and Madrid during the month of June, at the Hollywood Bowl in July, and in San Francisco and in the Greek Theater of the University of California in August. H. L. B.

## Theodore Van Yorx Conducts Men's Glee Club

The spring concert of the Men's Glee Club of Mount Vernon, N. Y., took place at the High School Auditorium on April 21. Theodore Van Yorx is the conductor, and on this occasion he presented as soloist Henry Clancy, tenor, who was heard in three groups of songs besides the incidental solos of the choral numbers.

The concert opened with a selection by M. T. MacLaury, a talented member of the club, which had as an appropriate title The Singer's Salutation. The first group also included: The Blind Ploughman, Clarke; The Sea Gypsy, Bornschein; I Know of Two Bright Eyes, Clutsum; and Bruno Huhn's Invictus. This last number has become a very popular choral selection; it has appeared on many glee club concert programs, and on this occasion it had to be repeated. Mother o' Mine, Burlleigh; Invocation, Grieg; Tell Me Not of a Lovely Lass, Forsyth, which had an encore, and Schubert's The Omnipotence were the second offerings of the choristers. The charming Brahms Lullaby, MacDowell's Dance of the Gnomes, Hawley's Ashes of Roses and Murchison's In Old Nassau formed the tuneful third group, while the last was made up of such favorite numbers as Button's Drink to Me Only With Thine Eyes, Christiany's Marjorie, Wake Up and Oley Speak's Morning, the last two so pleasing that they were repeated. Mr. Clancy was exceedingly well received. He is an artist of distinction and taste, who chose for his rendition numbers well suited to the occasion and of instant appeal. Donaudy's Vaghisima Semblanza, Rachmaninoff's In the Silence of Night, Gregh's Priez, Aimez, Purcell's Passing By, Hughes' arrangement of A Ballynure Ballad, a Traditional London-derry Air, O'Hara's Where Heaven Is, Carew's Love's a Merchant, Lang's Day is Gone and Schneider's Thine Eyes Still Shined and the solo in Schubert's Omnipotence were sung with excellent tonal production and charms of interpretation by the tenor. The chorus had a well balanced and mellow quality and sang with attention to details which made the work both interesting and pleasing.

## Robert Braun Gives All-Godowsky Program

POTTSVILLE, LA.—Robert Braun recently gave two important concerts within a few weeks, the first one being devoted exclusively to the compositions and arrangements of Leopold Godowsky. The arrangements included the following: Prelude and allemande (from the C major suite), Bach; Litany (dedicated to Mr. Braun) and Moment Musical, Schubert's etude, Op. 10, No. 6, arranged for left hand alone, and Waltz in D flat, Chopin; Tango, Albeniz; and Künstlerleben Waltz (Artist's Life), Strauss. The original compositions by Mr. Godowsky included Tambourin (from the Renaissance), Humoresque (from the Miniatures for four hands for teacher and pupil, in which Helen Foley

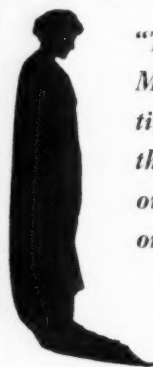
assisted) Quixotic Errantry and Alt-Wein (from the Triakontameron), Gamelan (orchestra) and Wayang-Purwa (Puppet Shadow Plays) from the Java Suite. The foregoing program was given before the Delphian Society and was preceded by a short sketch of Leopold Godowsky and his works. Mr. Braun states that although many of the Godowsky numbers are extremely difficult technically, they amply repay the patience, perseverance and concentration necessary to perfect them, for they are grateful to audiences of discriminating taste. The second concert in which Mr. Braun appeared recently was before the Shakespeare Society in an all-Beethoven program embracing the Appassionata Sonata, the Op. 31, No. 2, and various shorter works from the pen of the famous Bonn composer. J.

## Kreutzer Active in Germany

Leonid Kreutzer has been actively engaged in concert work in Germany since his return to Berlin after his first season in America. In addition to his solo appearances, he is heard in connection with the trio that bears his name and which has the reputation of being one of the finest in Germany. Wolfthal is the violinist of the combination and Piatigorsky, the cellist.

Kreutzer recently had a resounding success with his performance of the Beethoven C minor concerto with the Berlin Philharmonic. He is greatly admired in Germany for his interpretation of Beethoven.

In the magazine, Die Musik, Kurt Westphal-Berlin devotes a lengthy article to Kreutzer. He finds in him the unusual combination of intuitive feeling and rationalistic thinking, which thus produces a personality that triumphs



*"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."*

*The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

Management: HAENSEL & JONES  
Steinway Hall, 113 West 57th St., New York  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

on two sides—that of the artist and of the pedagogue. Kreutzer is by birth a Russian, and by training greatly influenced by the German school, and to these primal facts the writer traces the happy mixture of sentiment and intellectualism. A Romanticist is Kreutzer, also, according to this writer, one who rescues Beethoven from the deep waters of pedantic classicism, and to prove the romantic quality of Beethoven, he points to "the Schubertian Opus 110 and to the opuses 106 and 111 with their long spun-out phrases of transcendental melody. And other Kreutzerian affinities are to be found in Schubert, Schumann, Chopin, Brahms and the later Russians, including the mystic Scriabin. With these composers, he is at one," the writer continues. "The flowing line of melody which the Romantics opposed to the flat thematic symmetry of the Classicists is the central point from which radiates his understanding. Under his fingers the flow of melody is broad and deep. Delicacy, and a tone of massive proportions are further attributes of the Slavic strain in his blood. For instance, who can play the Schumann Carnival as he plays it? With what life he paints the work, with what almost fanatical absorption in the very music itself! Or Chopin, to whose music he gladly will give an entire evening. One should hear how he plays a prelude or a nocturne—how each melodic phrase is spun out, how the most delicate cantilena is outlined against the harmonic scroll. What gradations and colors in the pianissimi passages! And the sentiment never overflows its bounds. In fact, every work is interpreted from the standpoint of a newly lived experience, inspired by the 'logic of feeling' that rules unconsciously within. It is this that gives to his playing its immediate and compelling force."

## Myra Mortimer Discusses Audiences

"I have been asked how audiences vary in different countries," writes Myra Mortimer, America lieder singer now in Europe. "In the space of twelve days last season, I sang in Austria, Germany, Hungary, Holland and Czechoslovakia, so I had ample opportunity to judge them. No matter in what country, an audience is just the same—all human beings with human desires, sufferings, joys and sorrows. They come to a concert to be lifted, for the space of an hour or so, out of everyday thoughts and work. They come to realize their dreams, perhaps, which can be so marvelously expressed in song through the medium of great poems and beautiful melodies. In this respect, audiences are the same, everywhere. The differences lie in their manner of giving vent to their feelings. For example, the response to Ave Maria by Sinding varies widely. In Leipzig, after the song, there was a great silence such as one feels in a cathedral, that deep silence of reverence. I knew that they were under the spell of this wonderful song without manifesting applause. I was deeply impressed with their silence. The Hungarians greeted the same song in Budapest with such a storm of applause and cheers that it seemed, for a time, that I might be forced to repeat it, but being a song of strong religious fervor, it would have been unbecoming to do so. In Vienna, a moment of silence and then the applause, but in Holland one feels their embarrassment. They were deeply moved by its emotionalism but their intellects forbid applause after such a song. In Prague, again a silence—not one hand raised in applause, but after the concert, during the encores, there were calls for Ave Maria. That is where the difference lies—not in them as races but in the manner of showing emotion. After all, we are all one human family, all struggling to find the same thing in life,—Joy.

"Where do I like to sing best? In America, of course, where I speak and feel the language of my people. Where it thrills me just to see their faces—American faces. Well, it's only natural, for after all, America is home."

## Jeanne Laval Receives Praise

Jeanne Laval appeared with the Omaha Apollo Club on April 28, with much success, the critic of the Bee commenting: "The appearance of Jeanne Laval served to introduce a singer of worthy attainments. The voice is of a luscious contralto quality, considerable proportions, even scaled throughout a comprehensive range, and handled with an intelligence and understanding quite artistic. Many voices of such solid timbre are often prone to heaviness and inertia of interpretation, but, in pleasant contrast to such a tendency, Miss Laval's readings were all dynamic, flexible and characterized by an urge which always held attention to the song in hand."

When Glenn Dillard Gunn heard Miss Laval, he wrote as follows: "The art of Jeanne Laval is delightful by reason of the beauty of the voice, the eloquence of delivery, and the charm of her style."

The evening of May 13, Miss Laval sang over station WJZ, during the Philco Hour, and the following night she sang at White Plains, appearing with Percy Grainger. On June 4, she will sail for Europe to be gone three months.

## Althouse for Camden

On May 26 Paul Althouse, former tenor of the Metropolitan Opera Company will appear in a concert following the Masonic dinner of the Excelsior Consistory in Camden N. J. His program will include songs and popular operatic arias. He has been requested to sing the Celeste Aida aria as well as A Smile, a song written for Mrs. Calvin Coolidge by the wife of Senator Chalmers of Ohio and Helen Frommer, originally sung by Mr. Althouse at its premiere presentation a short time ago in Washington, D. C., when Mrs. Coolidge officially accepted the dedication of the manuscript.

## DeKyzer-Schiller Musicale and Tea

Sixty guests attended the studio musicale and tea recently given by Marie De Kyzer and Regenia Schiller, the guests of honor being M. Dumesnil, pianist, and Olive Marshall, soprano. They greatly enjoyed the affair. Among prominent listeners were Vicomtesse De La Jarrie, Edith Ivins, Harvey Hindermeyer, Earle Tuckerman, Marie Cross Newhaus, Lillian Croxton, Constance Wardle, Edna Indermaur, Adele Rankin, Mrs. Tamme and Mr. Bauer.

## Music Publishers Convene in June

The annual meeting of the Music Publishers' Association of the United States will be held at the Hotel Astor, June 14, at 10 a. m. Some very important matters will be discussed, among them, the issuance of the Bulletin issued by the Music Publishers of the United States.

# RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO BRUNSWICK RECORDS

# RIMINI



## Frances Nash

FOREMOST AMERICAN WOMAN PIANIST CHICKERING PIANO



# RAOUL QUERZE

TENOR

Personal Address: Hotel Ansonia

New York City



# ECHANIZ



He has the steel hammer fingers and minute **technique** of RACHMANINOFF and he plays with the poetry of CORTOT and the cold fury of BAUER.—Toledo Blade, Toledo, Ohio.

His digital **DEXTERITY** was EXTRAORDINARY. The audience was DELIGHTED with him and expressed its sentiments unreservedly.—New York Times.

A pianist of high rank.—New York World.

Echaniz again created a *sensation*. Echaniz' playing took the audience by storm. His brilliant technic, wonderful rhythmic sense and vigor and freshness of his interpretation created a sensation.—Philadelphia Record.

A pianist of *tremendous technique*.—Los Angeles Examiner.

Although all the pianists having the hand for it at one time or another go after the Bach-Busoni Chaconne, *he played it better than it has been heard here in years*.—The Chicago Tribune.

He created a *furor*. His pianism abounds in *brilliance* and his manner is of fine *polish*. His Liszt Eleventh Rhapsody was a performance of awakening **GENIUS** and all of his runs are glossy with pearly beauty. Perhaps this is the coming of one who will extend the art of piano playing a notch or two.—Los Angeles Evening Herald.

Jose Echaniz gave 22 concerts in 5 weeks during this season—an unusual record in such a limited period of time.

Echaniz will devote the entire concert season 1927-1928 to his American recitals, including

NEW YORK — BOSTON — CHICAGO

Mason & Hamlin  
Piano

Management  
Civic Concert Service, Inc.  
Chicago, Ill.

Columbia Records  
Ampico Recordings



# CLAUDIA MUZIO

*Beloved on Three Continents!*

Enroute to—

Buenos Aires,  
South America

OPERA SEASON  
COLON THEATRE

Management

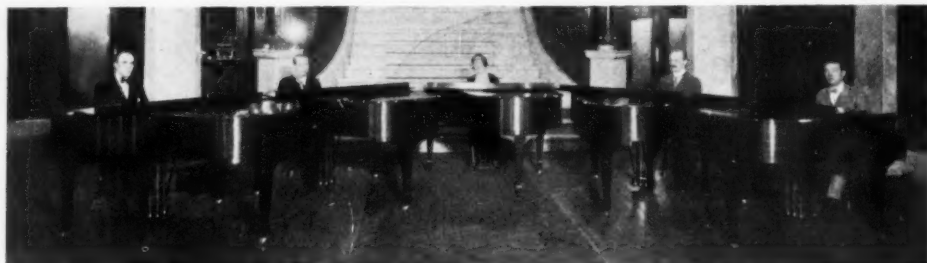
Civic Concert Service, Inc.

DEMA E. HARSHBARGER, President  
Auditorium Tower, Chicago, Ill.

Baldwin Piano Used

## TORONTO, CANADA

TORONTO, CANADA.—The first real piano ensemble ever played in Canada took place in Massey Hall and turned out to be the sensation of a glorious concert given by the Gyro Club of Toronto under the name of Associated Artists' Musicales. The celebrated Hart House String Quartet opened the program with Dvorak's American quartet in F major, a beautiful tone poem of Negro and Indian melodies which was magnificently done, especially in the Lento movement. Following this number, Pearl Steinhoff Whitehead, contralto, sang three traditional folk songs most artistically. The Hart House String Quartet then completed the first part of the program with a well played Nocturne of Borodine and, quite fitting to this occasion, offered A Saint Malo by Dr. Ernest MacMillan. Madame Jeanne Dusseau, one of Canada's greatest lyric sopranos, opened the second part of the program with four numbers, all of which only gave us more proof of her gorgeous voice. She is without a doubt a remarkable soprano. Then came the "fireworks." Five of Canada's most outstanding pianists—Ernest Seitz, Alberto



ENSEMBLE OF FIVE PIANISTS IN GYRO CLUB CONCERT.

Five of Canada's most outstanding pianists: Ernest Seitz, Alberto Guerrero, Reginald Stewart, Viggo Kihl, and Norah Drewett De Kresz, who played an all-Chopin program at the Associated Artists' Musicales, given by the Gyro Club of Toronto, Canada. (Photo by Prengle & Booth.)

Guerrero, Reginald Stewart, Viggo Kihl and Norah Drewett De Kresz—conducted most skillfully by Dr. Ernest MacMillan, played the A flat major Polonaise of Chopin. The audience was spellbound; here was a sensation they had never had before and they fairly shouted their approval. Following the first ensemble number, Reginald Stewart, Alberto Guerrero and Norah Drewett De Kresz played a number of solos. The whole program by the pianists was entirely Chopin. Reginald Stewart played the Valse in C sharp minor and the Valse in D flat minor. Alberto Guerrero presented the Improvvisi in F sharp and the popular Etude in G flat, while Madame De Kresz completed the first group of piano solos with a Berceuse and the F minor Mazurka. The ensemble played again, first one piano, then two, then three, until finally the whole ensemble in a most beautiful bit of delicacy played the F minor Etude. So cleverly was this number conducted and played that it had to be repeated, and the repetition was even more glorious than the original. Viggo Kihl then offered the Nocturne in D flat and the Etude in F major, while Ernest Seitz completed the solo numbers with the Prelude in F major and the Etude in C minor. The mighty sensation of the evening came when the ensemble completed its program with the famous A flat Military Polonaise, the climax of which was at times terrific. Recall after recall followed, until finally the ensemble played the Schubert March Militaire and completed the most sensational concert ever given by local artists in the city of Toronto. This concert, which was arranged by Richard Wix, marked his debut as a concert manager in Canada.

Within the past fifteen years, Toronto has been quite fortunate in having some of the finest violin masters teaching violin in Toronto. Chief among these is Dr. Luigi Von Kunits and Jan Hambourg, the real pioneers, followed more recently by the master, Geza De Kresz. But Dr. Von Kunits and Prof. De Kresz remain, and great must have been their reward, for of all the prodigies that these fine masters have turned out none have shown more clearly the teachings of a master than Harry Adaskin, "Toronto's own violinist." Brought up in Toronto, a shining example of what Toronto teachers can produce, this young artist gave one of the most magnificent violin recitals at the Toronto Hall ever given in this city. Beginning with the Richard Strauss sonata in E flat for violin and piano, one immediately sensed the magnitude of the arts. This was no longer Adaskin, local violinist who played jolly well, but Harry Adaskin, virtuoso violinist and artist. The Strauss sonata is in itself a thing of beauty, but with the added beauty of husband and wife both painting the same picture, both striving towards the same beauty, the result, when so artistically done as Harry Adaskin and Francis Marr Adaskin can do it, can only be termed in the superlative. Following the Strauss sonata, Harry Adaskin played a group of solos. The La Gitana, an Arabo-Spanish Gipsy Song by Kreisler, had to be repeated in the middle of the group. Cyril Scott's Lotus Land, arranged by Kreisler, was an exquisite bit of artistic violin playing, while the difficult Wilhelmj arrangement of Chopin's Nocturne in D was done with the finesse only an artist of the first rank could give it. As a finale, the Lalo concerto in F was played. The first movement, Andante, leading into a brilliant Allegro, was beautifully done; the second movement, Andantino (Romance), was particularly delightful, while the last movement, Allegro con Fuoco, was a worthy finale to a brilliant violin recital. Harry Adaskin has arrived. We in Toronto are proud of him and hail him as one of our greatest violinists. As Lawrence Mason so appropriately said in the Globe, "Mr. Adaskin is easily one of our greatest Canadian violinists; it is a privilege to hear him."

The annual presentation of Bach's St. Matthew Passion, conducted by Dr. Ernest MacMillan, was again a distinct success. Each year this performance becomes more thrilling and more noble, as only a genius like Dr. MacMillan can make it. As in former years, Alfred Heather sang the part of the Evangelist and J. Campbell McInnes that of the Christ. Assisting these artists were many minor soloists who did their part with genuine musicianship and feeling. Richard Tattersall at the organ and Healy Willan at the piano, together with a double orchestra led by Geza De Kresz and Frank Blatchford, and fifty choir boys produced an ensemble (together with two full choirs) worthy of the highest praise. Dr. MacMillan is indeed to be congratulated. Signor Ferrari Fontana arranged a series of very interest-

ing musicales which were given in the Palm Room of the Robert Simpson Company during the third week in April. Jeanne Dusseau, Canada's glorious soprano; Reginald Stewart, the ever popular pianist, and Sergei Stupin, a fine Russian cellist who has but recently come to Toronto, gave the program the first three days of the week. The balance of the week, Lyona Hunt Mangan and Lillian Garfield, two of our younger yet most gifted and versatile sopranos, together with Edith Pengilly, an exceptionally brilliant pianist, and Elie Spivak, one of our most distinguished violinists, completed the personnel of a very interesting and highly artistic musicale.

A benefit concert in aid of the Mothers' and Babies' Rest Home of the Hebrew Maternity Aid Society, under the distinguished patronage of His Honor The Lieutenant Governor and Mrs. Ross, His Worship Mayor Foster and many other celebrities, was given in Massey Hall. Pearl Steinhoff Whitehead, contralto, opened the program, followed by the Hart House String Quartet and Mme. Norah Drewett De Kresz, pianist. As usual these artists did their work

magnificently, but it was left to the final number, the Schumann quintet, played by Mme. De Kresz and the Hart House String Quartet, to captivate the audience.

Six of Signor Carboni's pupils gave a fine presentation of Donizetti's Don Pasquale, an opera comique in three acts, before a capacity house in Forrester's Hall. Jean Hesson, soprano, as Norina, sang with rare brilliance; W. R. Curry, bass, as Don Pasquale, and Joseph McDonald as Dr. Malatesta, were equally good. The presentation was a distinct success, due entirely to the art of Signor Carboni as conductor and producer.

The Toronto Conservatory Trio gave an interesting recital with Margaret Hamilton, soprano, as soloist. The playing of the Bridge Fantasy Trio was most artistic and the Schumann was also well done; however, this work, with the exception of the first and last movements, is not as interesting as the Bridge. Margaret Hamilton sang beautifully; especially fine was her interpretation of Campbell Tipton's Crying of Water.

Rachelle Copeland Stephenson, well known violin teacher, presented an interesting pupils' recital at the Heliconian Club with the assistance of Margaret Clemm and Eileen Egan, pianists, and Rudolf Copeland, tenor. Little Norman Pasuk, eight years old, playing the Allegro Moderato of the Seitz concerto No. 4, and the Vitali Chaconne arranged by Auer, played by Willie Krehm, a youth still in his early teens, were the outstanding features of a very successful students' recital.

In commemoration of the death of Beethoven, the pupils of Mme. Ella Montague Penley, one of our most beloved piano teachers, gave an ingenious Beethoven program at the Hambourg Conservatory of Music before a large and appreciative audience.

Mme. Norah Drewett-De Kresz, pianist, and Geza De Kresz, violinist, gave a joint recital recently in Westfield, N. Y., and were immediately reengaged for next season.

These artists, whose ability has been proved by repeated engagements and enthusiastic appreciation, are for the season of 1927 and 1928 under the exclusive Concert Management of

**R. E. JOHNSTON**

1451 Broadway, New York City

Creighton Allen, Pianist  
Melba Alter, Mezzo-Soprano  
Anna Case, the Popular American Soprano  
Lucille Chalfant, Phenomenal Coloratura Soprano  
Giuseppe Danise, Baritone of Metropolitan Opera Co.  
Yvonne D'Arle, French-American Lyric Soprano  
Giuseppe De Luca, Baritone of Metropolitan Opera Co.  
Paul de Marky, Pianist  
Rafael Diaz, American Tenor  
Daisy Elgin, Soprano  
Dorothea Flexer, Contralto of Metropolitan Opera Co.  
Beniamino Gigli, the World's Greatest Tenor  
Curtis Grove, Lieder Singer  
Hattie Hall, American Mezzo-Soprano  
Rosa Low, American Soprano  
Charlotte Lund, Soprano and Operatic Recitalist  
Mary Manley, Coloratura Soprano  
Queenie Mario, Soprano of the Metropolitan Opera Co.  
Oscar Nicastro, South American Cellist  
Rosa Raiza, the Great Dramatic Soprano of the Chicago Opera Co.  
Giacomo Rimini, Italian Baritone of Chicago Opera Co.  
Mabel Ritch, American Contralto  
Moriz Rosenthal, King of the Keyboard  
Titta Ruffo, Baritone of the Metropolitan Opera Co.  
Alberto Salvi, World's Greatest Harpist  
Frances Sebel, American Lyric-Dramatic Soprano  
Jessie Slatie, Soprano  
Erich Sorantin, Violinist  
Irma Swift, Coloratura Soprano  
Donald Thayer, American Baritone  
Anne Tyson, Contralto  
John Charles Thomas, America's Own Baritone  
Mischa Weisbord, A New Violin Sensation  
also  
The Three Marmelin Sisters — Delightful Novelty Dancers  
and  
The Biltmore Friday Morning Musicales



which is in itself definite proof of the artistic merits of these two remarkable artists.

Two pupils of Mme. Ruth Cross, contralto—Anne Kingsley and Maude Shane Langstaffe—gave an interesting vocal recital at the Hambourg Conservatory of Music, assisted by a clever young instrumental trio—Yvette Poulin, pianist; Joan Fox, cellist, and Archie Hardyment, violinist.

Robert McBroom, one of Toronto's younger pianists, gave a delightful recital at the Toronto Conservatory of Music.

Paul Wells, well known pianist and teacher, has been compelled to go to Florida because of ill health. His many friends hope that he will have a speedy recovery and be back with us again next fall.

R. S.

## METROPOLITAN OPERA IN CLEVELAND, OHIO

(Continued from page 5)

by Claussen, De Luca, Gustafson, Tedesco and Lerch, while Serafin conducted.

The first local performance of Turandot, on the following evening was an artistic, if not a popular, triumph. Easton sang the role of the Princess and Tokatyan did remarkably well with his first performance of the role of the doughty prince. Guilford made a compelling slave girl, Altglass was good as the Emperor, and De Luca, Bada and Tedesco, as Ping, Pang and Pong, won great applause. Serafin conducted again.

Traviata packed the house with Galli-Curci fans who was well supported by Gigli, Tibbett (a magnificent Germont, pere), Egner, and Anthony, with Serafin completing his third consecutive evening at the baton.

Ponselle and Martinelli, in the production of Forza del Destino, brought forth some of the finest singing of the entire week, while young conductor Bellezza triumphed with the orchestra. Basiola was a splendid Don Carlos, and Pinza as Father Melitone was in excellent voice. Bourskaya was a competent Preziosilla, and the chorus work was especially fine.

Bori's first appearance came when she sang Mignon, which was also new to local opera goers. As usual, she was a delight in the part, as was also Gigli in the role of Wilhelm, and the youthful Talley was surprisingly clever in the part of Philine. Rothier sang the role of Lothario and Egner the part of Frederic. Hasselmanns conducted.

The Wagnerians got their inning when Lohengrin was done with the supreme artistry of Easton making an ideal Elsa, while Kirchhoff, new to Cleveland, triumphed as the knight of the Grail. Claussen was a venomous and convincing Ortrud and Tibbett was eloquent as Telramund, while Ludikar and Cehanovsky, as the king and the herald respectively, were acceptable. Bamboschek gave an inspiring reading of the score.

La Boheme was the choice for the Saturday matinee, with Bori and Gigli as the lovers of Montmartre and doing their customary superb interpretations of these sympathetic roles. Guilford was Musetta, and Rothier the Colline, but Scotti as Marcello walked away with most of the ensemble scenes. Bellezza was at the baton again.

The usual blood-and-thunder performance of Trovatore closed the week, and left the golden voices of Ponselle and Martinelli ringing in the ears of local music lovers long after the final curtain had fallen on the melodramatic spectacle. Claussen was Azucena and Basiola was Count di Luna, while Serafin gave a stirring performance of the music.

Stars and business heads alike expressed the utmost satisfaction with the first try at civic opera in Cleveland, and stated that Clevelanders were most appreciative listeners. Edward Ziegler, assistant general manager of the Metropolitan, said that it was the greatest week in the history of the Metropolitan from the standpoint of receipts and attendance, and expressed his gratitude to all concerned in the project, while Robert Bulkley, chairman of the local opera committee, said: "What has been done is but a beginning of what can and will be done if we continue to bring into the enterprise that unanimity and generosity in co-operation which puts the true Cleveland stamp on a fine community project."

E. C.

### National School Band Contests

Six of the state and sectional school band contests with which the National Bureau for the Advancement of Music is cooperating were held during the first week in May. These were the contests of Northern California, South Dakota, Colorado, Indiana, Nebraska and Oklahoma. Three of these—California, Colorado and Oklahoma—were added this year. A total of twenty state contests, in addition to the national, is the Bureau's record for this year, which is only the fourth since the inception of the work. The California contest, held May 7 in the civic auditorium of San Francisco, was under the auspices of the San Francisco Civic Association, the city and county of San Francisco and the Music Trade Association of Northern California. The South Dakota contest, organized by the University of South Dakota, was held at Vermillion, S. D. The Illinois contest was held April 29-30 at Urbana, under the auspices of the Illinois School Bank Association.

### Peterboro Colony Report

The report of the Edward MacDowell Association for 1926 has just come to hand. It is a handsome pamphlet including some beautiful reproductions of photographs of the MacDowell Colony at Peterboro. The report states that during the summer of 1926 there were thirteen composers at the Colony: Mrs. H. H. A. Beach, Henry F. Gilbert, Francesco De Leone, Roy Harris, Mary Howe, Charles B. Macklin, Nathan Novick, Marx Oberndorfer, Marion Ralston, Helen Sears, Charles Sanford Skilton, Raymond Vickers and Powell Weaver. Other musicians who have at various times been at the Colony are: Stanley R. Avery, Edward Ballantine, Mabel W. Daniels, Fannie Charles Dillon, Ferdinand Dunkley, Ethel Glenn Hier, Tadeusz Jarecki, Charles S. Skilton, Lazare Saminsky and Marion Bauer.

### Steinert Wins Prix de Rome

The American Academy in Rome announces that as a result of the annual competition for the Prix de Rome in musical composition the Frederic A. Juilliard Fellowship has been awarded to Alexander Lang Steinert, of Boston and Paris. Mr. Steinert is a graduate of Harvard University

and has studied several years at the Conservatoire National de Paris. He is twenty-six years of age. Some of his competitions have been published by the Boston Music Company, Arthur P. Schmidt Company, and Composers' Music Corporation. His poem for orchestra was performed by the Boston Symphony (Koussevitzky) in October, 1926.

### Bach Cantata Club of New York

The Bach Cantata Club of London, now in its second year, was founded by Humphrey Milford, president of the Oxford University Press, for the purpose of making the cantatas (both secular and sacred) and the instrumental works of John Sebastian Bach more widely known and to have these works performed with forces approaching the conditions Bach had in mind when he wrote them.

The Oxford University Press (American Branch) is sponsoring the formation of a similar organization to be called the Bach Cantata Club of New York, with Albert Stoessel as its conductor. This club will be affiliated with the London one and will carry out the same aims and policy. There will be formed a professional choir of twenty-five voices and a small professional orchestra to provide the accompaniments as well as to give the smaller works of Bach under as nearly the same conditions as they were given in Bach's time. For this purpose Mr. Stoessel is having specially made some of the instruments which were in use in Bach's time, but which are now obsolete.

Five concerts will be given in a prominent city church, noted for its organ and its ideal acoustical properties. These

concerts will consist of two programs devoted to cantatas and chorales, one to instrumental works with a soloist, one to organ works, and, at the final concert, the St. Matthew Passion will be given with an augmented choir of fifty voices.

### Wilson Lamb Presents Louetta Chatman

On April 28, at the studio of Wilson Lamb, vocal teacher and conductor as well as being director of the Most Proficient Negro Choir in America, presented Louetta Chatman, one of his many advanced pupils, who are singing in public with success. Beginning her program with a Coleridge-Taylor composition, she continued with works by Rubinstein, Moussorgsky, Thomas, Dell'Acqua, Burleigh, and others. Miss Chatman revealed a fine coloratura soprano voice, brilliant and sympathetic, which she used with skill and intelligence at all times. Her renditions were most artistic, and throughout the program several encores were demanded. At the conclusion the response was so enthusiastic that Weber's Ocean, from Oberon, a most difficult number for coloratura, was added. Cora Wynn Alexander furnished excellent accompaniments.

### Francis Rogers' Pupils in Faust

Charles Kullman and Walter Preston, pupils of Francis Rogers, will sing the tenor and the bass parts in the performance (in concert form) of Gounod's Faust to be given by the Westchester Community Chorus, J. Fowlston, leader, at Mt. Vernon, N. Y., this evening, May 19.

Concert Management Arthur Judson

announces that

# HARRIET VAN EMDEN

will be under its exclusive management 1927-1928

Harriet Van Emden is fortunate in the freshness and beauty of her voice, her musicianship and good taste, as well as style in vocalism. *Olin Downes.*



Photo by Unity

She has the spirit of the music and her tone was pure and had the power to sustain the long-drawn phrases in true Mozart fashion.

With the Boston Symphony Orchestra—Koussevitzky conductor—she sang the airs of Debussy and Rimsky Korsakoff with the finish that they demanded.

APRIL 2

Soloist in the Ninth Symphony with the San Francisco Symphony Orchestra  
ALFRED HERTZ, Conducting

Miss Van Emden is on the Faculty of the Curtis Institute, Philadelphia, as co-teacher with Mme. Sembrich

Note: Miss Van Emden has prepared special Schubert programs for next season in commemoration of the Schubert Centenary.

STEINWAY PIANO

WEST

MIDDLE WEST  
Chicago Post

Providence,  
R. I.,  
Journal

## BETHLEHEM BACH FESTIVAL

(Continued from page 5)

minor, a work everywhere familiar to music lovers and honored perhaps above any other known work of its kind. It is of devotional character, the extraordinary magnificence of its invention, its contrapuntal perfection and the ageless modernism with which it is informed renders its every performance a notable event. This must always be the case no matter how often the work is repeated, and it is especially true when it is given in so authentic a manner as it was under the direction of Dr. Wolle at the Bethlehem Festival. It is,

of course, as all the world knows, not an easy work. In fact, quite the contrary is the case, and it is recognized as being one of the most difficult of works to perform adequately and with full justice to the glory of its conception. Dr. Wolle and his forces carried out the intentions of the composer with a perfection rarely attained.

## THE FRIDAY AFTERNOON PROGRAM

For the program on Friday afternoon, Dr. Wolle chose three motets. The first one, in four parts, Praise the Lord, All Ye Heathen, Oh, Praise Him, All Ye Nations, is a most impressive setting of the 117th Psalm, yet simple and melodious. The second offering was for double choir, Come, Jesu, Come, I Now Am Weary, and with its contrasting moods proved highly effective. Then came another motet for double choir, The Spirit Also Helpeth Us, For We Know Not What We Should Rightly Pray For, which was written by Bach for the funeral of Johann Heinrich Ernesti, rector of St. Thomas' School, and needless to say it was invested with the proper dignity under Dr. Wolle's direction. After each motet the various sections of the choir were heard in unison chorales, and following the third one the audience joined in singing a group of chorales with the choir. The afternoon session closed with the bass section intoning the Nunc Dimittis. The Bach Choir always sings well, but this year it was at its very best, responding with uncanny precision to Dr. Wolle's every desire, whether in the deeply religious passages, those of dramatic intensity or those of great power.

## THE FRIDAY EVENING SESSION

The evening program opened with Be Not Afraid, I Am With Thee, Tremble Not, For I Am Thy God, which also was written for a funeral and is an exceedingly vivid piece of composition. This program also contained Bach's only motet written in five parts, Jesu, Priceless Treasure, Source of Purest Pleasure, which was inspired by the eighth chapter of the Epistle to the Romans. That the choir has a very wide emotional range was evident in its rendition of this difficult motet. There was an evenness of tone which was remarkable, the dynamic shadings were amazing, and the attacks

clean-cut. The third motet for double choir was the Sing Ye to the Lord, a song of thanksgiving which as sung by the choir is almost overpowering.

## THE MASS IN B MINOR.

As at the previous festivals, Saturday was devoted to the Mass in B Minor, and for three hours the audience listened in a reverent manner to Dr. Wolle's inspired conducting. The word "reverent" is used advisedly, for the majority of those who attend these festivals look upon the performance of the Mass as a religious rite. In the twenty-six numbers into which the Mass is divided there are six arias and three duets, and as heretofore mentioned the entire work was sung by the choir, the solo parts being taken by the various sections of the choir. And under Dr. Wolle's direction this mighty work was sung with an astounding depth of feeling and artistic perception.

In conclusion, it must be stated that the orchestra of forty men from the New York Symphony Orchestra played with understanding and sympathy. This is the first year that the players have been imported from New York, for some time past the personnel of the Philadelphia Orchestra having been called upon for the orchestral accompaniment. It is understood that it was a lack of cooperation on the part of the Philadelphia men with Dr. Wolle, the chorus and soloists which was the cause of the change.

T. Edgar Shields, who has served as organist of the choir for a number of years, again presided at the console and played with fine musicianship. A word of commendation also is due Ruth Becker for her commendable work as pianist-accompanist under trying circumstances.

Dr. Wolle well deserved the many congratulations which were bestowed upon him at the conclusion of the Festival, for the concerts of 1927 add another distinct triumph to the many he already has won as conductor of the famous choir which he founded. The dates for next year's festival have been announced as May 11 and 12.

## Donald Pirnie Conducts

The Greenwich Choral Society, Donald Pirnie conducting, filled the High School Auditorium in a brilliant concert on May 4. The program consisted of Goring-Thomas' Swan and the Skylark, preceded by three chorus numbers and Dvorak's American quartet in F major played by the Kneisel String Quartet. The soloists were Louise Conklin, Viola Silva, Arthur Kraft and Donald Pirnie.

The opening number, Schumann's Gipsy Life, sung with fine spirit and sense of dramatic values, was an intimation of the good work that was to follow. The Swan and the Skylark, with its expressive rhythms and lilting melodies, was superbly sung. The members of the Marianne Kneisel String Quartet are worthy heirs to the Kneisel name.

Miss Silva's voice is of unusually beautiful timbre and she sang with taste and feeling. Mr. Kraft's lyric voice was perfectly fitted to the florid music which he sang with distinction. Mrs. Conklin's coloratura singing was brilliant in the obligatos as well as in her solo work. Mr. Pirnie sang with depth of feeling and warmth of tone. Mrs. Weilsted was the capable accompanist.

To create such a strong organization as the Greenwich Choral is a distinct achievement. Much of the credit is due to the untiring activity of Mrs. Frederick Livingston, founder, and to Mrs. Charles D. Lanier, president. The success of this last concert is an eloquent tribute to Mr. Pirnie's leadership. He is a magnetic conductor and the apparent ease with which he fills the dual role of soloist and conductor is evidence of his versatility and musicianship.

## Tittmann in Bach St. Matthew Passion

Charles Trowbridge Tittmann's ability and reputation as an interpreter of Bach received renewed recognition when he recently sang in two performances of the St. Matthew Passion with the Detroit Symphony Choir and Orchestra under Gabrilowitsch on April 14 and 16 and in the same work with the Greater Cleveland Lutheran Chorus on April 24. In Detroit he sang the roles of The High Priest, Judas, Peter and Pilate, the Free Press saying that he "scored in noteworthy manner," and that "the subtle shadings discernible in his interpretations were most commendable." The Detroit News stated that he sang in "firm sure voice with admirable enunciation."

In Cleveland Mr. Tittmann sang the role of Christ, the Cleveland Press characterizing his voice as of "excellent resonant quality" and stating that he "displayed much artistic finish and conception." James H. Rogers, in the Plain Dealer wrote that Mr. Tittmann "is a singer of intelligence and he sang his part with proper appreciation of its significance."

Just prior to the above mentioned performance, Mr. Tittmann sang the role of Lucifer in Sullivan's Golden Legend with the Interstate Commerce Chorus and U. S. Army Band, the Washington Times of April 8 stating that he "was really stunning in his singing of the part. His voice was at its best, with a vitality and resonant beauty that added to his forceful interpretation."

## Testimonial Dinner to Miura

A testimonial dinner was tendered Tamaki Miura and Aldo Franchetti on May 14, at the Biltmore Hotel by the Young Men's Philanthropic League.

## L. CAILLIET

Musical Arranger for the Philadelphia Orchestra

14 KENMORE ROAD  
Upper Darby Philadelphia, Pa.

"The last number was an exceedingly clever arrangement made by Lucien Cailliet, of Debussy's Children's Corner Suite, for the Philadelphia Orchestra Ensemble, and by it, Mr. Cailliet showed himself to be a musician of extraordinary ability."—Philadelphia Public Ledger.

"The beautiful prelude of the Dvorak's Mass in D (originally written for organ) was orchestrated by L. Cailliet, and the effectiveness was increased by Mr. Cailliet's superb scoring."—American Organist.

## George Woodhouse Pianoforte School

(Endorsed by Leschetizky, Paderewski, Cortot, Gabrilowitsch)

## Special Announcement

Owing to urgent requests from American Students, Mr. Woodhouse will hold a series of classes and give a limited number of private lessons during July and August at his London studios.

19 WIGMORE STREET, LONDON, W.1

## University School of Music

Ann Arbor, Michigan

EARL V. MOORE, Musical Director

Courses in all branches of Music leading to degrees of Bachelor of Music and Bachelor of Music in Education. Faculty of thirty experts. May Festival of four days, six concerts. Many concerts during the year in Hill Auditorium, capacity 5000. Tuition and living expenses reasonable. Send for catalogue and other information,

CHARLES A. SINK,

Secretary and Business Manager.

## ALMA PETERSON

Private Address: 3020 Sheridan Road, Chicago, Ill.

## SOPRANO

Chicago Grand Opera Company,  
Cincinnati Grand Opera Company,  
Philadelphia Civic Opera.

## Master Classes

JULY 19TH—AUGUST 30TH

## Colorado Springs

Class and Private Teaching  
Piano Technic—Interpretation

## SCHMITZ

Bogue-Laberge Concert Mgt., Inc. 130 W. 42nd St., New York

## Master Pianist

Concert Tour 1927-'28

NOVEMBER—FEBRUARY

Booking Now

Mason & Hamlin Piano Ampico Recordings



## CASELLA MAKES BRILLIANT DEBUT AS BOSTON SYMPHONY "POPS" CONDUCTOR

Symphony Hall Crowded and Applause Deafening

BOSTON.—Alfredo Casella—composer, commentator on music—made an auspicious entry as leader of the Boston Symphony "Pop" concerts, Monday evening, May 2, in Symphony Hall. The distinguished Italian musician was warmly greeted by an audience that filled every available place on the floor and in the balconies, with many standing. The applause was repeated with increasing vigor after each piece, assuring the dimensions of an ovation after a brilliant performance of Mr. Casella's own Rhapsody Italia. All this enthusiasm was well merited, for his prestige is solidly grounded. A cosmopolitan in music, Mr. Casella commands many styles and has the requisite imagination and sense of design to give each composition its proper character. His interpretations are stamped by qualities that recall the outstanding virtues of his popular predecessor, Agide Jacchia—that instinct for melody which is the Italian's birthright, keen sense of rhythm and a Latin warmth that vitalizes the music in hand in compelling fashion. As regards orchestral performance, the men for the most part played up to their customary standard, except for occasional lapses from that absolute precision of attack upon which Mr. Koussevitzky is wont to insist. But let-downs of this nature are inevitable after a strenuous season, and this shortcoming will doubtless disappear when the orchestra has become accustomed to the new conductor's beat.

The advent of Mr. Casella as director of these famous concerts has brought about a change in policy which may become more pronounced after the results of his present experiments in program-making have been determined. During the forty-one years of "Pops" existence, the selection of pieces has presumably been governed by the dictum of Athenaeus, recalled from time to time by Philip Hale, that music should produce a gentleman-like joy. Indeed, not until Mr. Jacchia's successful experiments with music drawn altogether from the regular symphonic repertory did it become evident that "Pops" audiences would listen with pleasure to music of a more or less serious nature. The pioneer work of that able leader during the past few seasons has manifestly fortified the courage of his successor to proceed further along the same path. Thus, his first program included Respighi's symphonic poem, Fountains of Rome, which takes some twenty-five minutes to play, but which was nevertheless heard with enthusiastic pleasure by the audience. Rimsky-Korsakoff's Spanish Caprice, perhaps equally long, was played in its entirety as a brilliant closing number, the attention of the listeners never waning from first to last. For the rest, on this opening night, there were the prelude to Wagner's Die Meistersinger; three dances from Verdi's Othello, reminiscent of Aida; two marches of Schubert,

orchestrated by Mr. Casella; the prelude to Bizet's Carmen; Kossini's overture to his opera, Cinderella; the ever-lovely Valse Triste, of Sibelius, Casella's dramatic and songful Italia and, for an American piece, Skilton's Indian War Dance. On the succeeding programs of the week were also noted the type of piece, which, unless Mr. Casella's plans miscarry will ultimately relegate comparatively light music to the background. It is an experiment well worth trying and the response of Mr. Casella's audiences will be exceedingly interesting to study.

CLARAMOND THOMPSON

Claramond Thompson, contralto, with the altogether competent assistance of Mary Shaw Swain, accompanist, gave an interesting recital of folksongs, April 5, in Jordan Hall. The program included pieces from Great Britain and Ireland, old French songs, folksongs from the South, and Bayou ballads, all sung in appropriate costumes.

FIEDLER SINFONIETTA AT WELLESLEY

Not to be outdone by the rest of the world in its celebration of the Beethoven centenary, Wellesley College contributed its salute to the genius of the master symphonist in a concert at Alumnae Hall recently. The orchestral part of the program was furnished by Arthur Fiedler and his admirable Boston Sinfonietta, the miniature orchestra composed of Boston Symphony players that has created such a furore in New England this season. The program opened with two pieces drawn from Beethoven's predecessors—Mozart's overture to Figaro and two movements from Haydn's Surprise Symphony. There followed the first movement of Beethoven's C minor concerto, with Blanche Brocklebank of the department of music as soloist. The other pieces included the Overture to Egmont, three vocal pieces sung by Edith Bullard, soprano, the charming little allegretto from the Eighth Symphony and the third Leonore overture.

POVLA FRIJSH.

Povla Frijsh returned to Boston for a second concert on April 9, in Jordan Hall. Numbers from Benati, Beethoven, Mozart, Schumann, Debussy, Georges, Fevrier, Hahn, Chabrier, Kricka, Moussorgsky, Cui, Sibelius, Henricke, Enna and Grieg reflected her rare discrimination as a program-maker and gave her fresh opportunity to prove again, if proof were needed, that she is unexcelled as a song interpreter. To be sure, her voice leaves something to be desired; but certainly this lack of vocal perfection is more than balanced by her extraordinary ability to color her tones to match the significance of text and music, and by her ability to sense and communicate the dramatic values in whatever songs she sets out to interpret. Mme. Frijsh was again greeted by a large audience, which rewarded her with numerous recalls.

LINDI-SUNDELIOUS

Aroldo Lindi, Chicago Opera tenor, and Marie Sundelius, Metropolitan Opera soprano, divided a concert, April 7, in Symphony Hall. Together they were heard in duets from Carmen and La Boheme; Mr. Lindi in an aria from Puccini's Turandot and in songs by Gretchaninoff, Hagemann, Quilter, Rachmaninoff, and Scandinavian songs; Mme. Sundelius in the familiar aria from Louise, and in pieces by Faccio, Guarneri, Marx and Grieg, also a group of Scandinavian songs. Mr. Lindi revealed himself as an operatic singer par excellence. Gifted with a pleasant voice of range and power, he unfortunately abuses it from time to time in the operatic manner. Voice is all important in his musical scheme of things, and it must be granted that he is singularly endowed with tones that are resonant and of uniform quality throughout a liberal compass. Mr. Lindi was received with enthusiasm. Mme. Sundelius, always a favorite in this city, gave a pleasurable exhibition of her familiar abilities as singer and interpreter and was also the recipient of very warm applause.

DOROTHY GORDON.

Dorothy Gordon was heard in a "Young People's Concert Hour" Saturday afternoon, April 16, in Jordan Hall. With the musicianly and sympathetic assistance of Blanche Fleming, accompanist, Miss Gordon was heard in songs from Indian, Colonial, Plantation and miscellaneous sources, all sung in costume, and interpreted with excellent enunciation and characterizing power of no mean order. A good sized audience of adults and children applauded her very cordially.

LUTHER O. EMERSON.

Luther O. Emerson, baritone, capably assisted by Reginald Boardman, accompanist, gave a recital on April 7 in Steinert Hall. Old airs of Handel, three lieder from Strauss, and pieces by Faure, Liszt, Faurdin, Weingartner, Quilter, Fisher, Taylor, Foote, Scott and Loud made up a well-varied and generally interesting program. Mr. Emerson has an

agreeable voice of resonant quality, at best in the lower and middle registers. His tones are freely produced, he phrases in musical fashion and his diction is praiseworthy. All in all, he is sufficiently well equipped to sing with less restraint than marks his interpretations. Mr. Emerson was warmly applauded by a friendly audience.

BOSTON CONSERVATORY OF MUSIC NOTES

The last of the current season's series of Steinert Hall recitals of the Boston Conservatory of Music was given April 20, before a large audience, which manifested enthusiastic appreciation of the excellent work of the young performers. The following students participated: Mary Burke, Marian Copeland, Eva Ernest, Helen Gale, Joseph Healy, Ely Helfant, Betty McQuaid, and John O'Neill of the pianoforte department; Alden Edkins, Rose Levy, Ethel O'Neill, Pearl Quint, and Julius Sandberg of the vocal department; Elizabeth Borton, Joseph Livoti, and Ermine O'Neill of the violin department; and Ashley Nutt, of the wind-instrument department. Adnah Fahrney, Harriet Kendig, and Mildred Tarver were the accompanists. J. C.

### American Works to Be Published

The Society for the Publication of American Music announces that at the annual meeting, on February 26, the chamber music selected by the judges to be published during the season 1926-1927, were: Tryptych for soprano and string quartet, by Arthur Sheppherd, and a sonata for clarinet and piano, by Edward Burlingame Hill.

The music committee of the society has selected for publication, for 1927, the following orchestral numbers: From the Northland (impressions of Lake Superior Country), suite for full orchestra, by Leo Sowerby, and Lux Aeterna, symphonic poem for full orchestra, op. 24, by Howard Hanson.

### Synthetic Guild Observes Visuola

At the invitation of Kate Chittenden, dean of the faculty of the American Institute of Applied Music, the visuola was demonstrated before the Synthetic Guild in the Recital Hall of the American Institute on April 22. A large number of teachers were present. The pupils who played were Bernadine Forshaw, Adeline, Clarissa and Sophie Bostelmann, Ethel and Ida May Pritchett. John C. Bostelmann, Jr., gave a talk on the function of the visuola and Mrs. Bostelmann gave a ten minute lesson with the visuola to Ethel Pritchett.



### An Unexcelled School FOR MUSICAL TALENT

During the past winter no less than six young pupils of the Piano and Violin Departments of The Curtis Institute of Music, Philadelphia, Pa., appeared with the Philadelphia Orchestra in a series of subscription concerts.

Nothing could better illustrate the exceptional opportunities afforded by this institution to young men and women who have the requisite talent for a successful career as vocalist, instrumentalist, composer, or teacher of music.

Endowed as a non-commercial school of musical instruction, The Curtis Institute of Music has attracted to its faculty many of the greatest artists and master musicians of today.

Individual instruction from these distinguished men and women is, for the most part, unavailable in any other way. Yet, since the aim of The Curtis Institute is to discover and develop not only potential stars for the concert and operatic stage, but teachers of highest quality, the tuition fees are moderate and financial exemption is granted to those of exceptional talent who cannot pay.

Complete information on request

### THE CURTIS INSTITUTE OF MUSIC

402 RITTENHOUSE SQUARE, PHILADELPHIA, PENNSYLVANIA

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its faculty:

Marcella Sembrich, Voice; Josef Hofmann, Piano; Carl Flesch, Violin; Louis Bulli, Viola; Felix Salmond, Violoncello; Carlos Salzedo, Harp; Leopold Stokowski, Orchestra; Reginald O. Morris, Composition, Theory, etc.



## Frankfurt Music Festival AND International Exhibition

Fifth International Association  
of Modern Music  
June 11th—Aug. 28th  
Beethoven - Wagner - Strauss Cycles

For reservation of tickets, dates and full particulars,  
apply to  
EUROPEAN FESTIVALS ASSOCIATION  
Jules Daiber, American Representative  
920 Steinway Hall New York, N. Y.

### COLORADO DIRECTORY

**MADELEINE VANCE BROOKS**  
Certified teacher of Juliani, Paris  
G. B. Lamperti and Royal Conservatory,  
Dresden  
Concert and Opera Repertoire  
23 E. 18th Ave., Denver

**COLORADO WOMAN'S COLLEGE  
CONSERVATORY**  
Denver  
Ilif Garrison, Dean

**THE DENVER COLLEGE OF  
MUSIC, INC.**  
The Largest in the West  
Public, endowed and non-profit making  
Edwin John Stringham, Mus.B., P.D.,  
Dean

**THE DENVER CONSERVATORY  
OF MUSIC, INC.**  
Paul Clarke Stauffer, Director  
Colfax Ave. at Vine Street, Denver

**BLANCHE DINGLEY-MATHEWS**  
PIANO WORK, INC.  
1000 Pennsylvania Street, Denver

**EDWARD B. FLECK**  
Teacher of Artistic Piano Playing  
Author of "The Groundwork of Piano  
Technic" (Breitkopf & Härtel)  
1527 High St., Denver

**LIFF GARRISON**  
Pianist  
Mgt.: Andrew Speich, 1626 Calif. St.,  
Denver

**MARGARET DAY GRUBB, Concert  
Pianist**  
J. ALLEN GRUBB, Tenor  
Oratorio, Opera, Concert  
Studios 1175 East 11th Ave., Denver.  
Phone: 9435 York

**LAMONT SCHOOL OF MUSIC,  
INC., Denver**  
Florence Lamont Hinman, Director  
The school producing two 1st Prize winners  
(Ina Rains and Frank Dinhaupt),  
at Sesqui-Cent. Nat'l Contest

**JENNIE L. LIVERMAN**  
Teacher of Piano and  
Dalcroze Rhythmical Gymnastics  
Studio: 1322 E. Colfax Ave., Denver

**FLORENCE DENNY MORRISON**  
Concert Pianist and Accompanist  
Studio: 1415 Elizabeth St., Denver

**EDITH M. PERRY**  
Piano Studios, 1651 Ogden Street  
Denver  
Training of the highest standard in both  
Technic and Interpretation

**CLARENCE REYNOLDS**  
City Organist  
Denver Auditorium

**E. H. BAXTER RINQUEST**  
Specialist in singing, speaking and  
restoring the voice  
**EDITH KINGSLEY RINQUEST**  
Pianist and teacher, 25 E. 18th St., Denver

**HATTIE LOUISE SIMS**  
Teacher of the Art of Singing  
Studio: 1518 Lincoln St., Denver

**JOSEPHINE TROTT VIOLIN  
STUDIO**  
1560 Gilpin St., Denver  
Composer Melodious Foundation Studies  
Melodious Double-stops, etc. (Schirmer's  
S. S. S.)

## I SEE THAT

Alexander Cherniavsky, pianist, is teaching in Toronto, Can. The Vienna Beethoven Festival proved a great success. Weingartner is to resign from the post of conductor of the Vienna Philharmonic. Sir Thomas Beecham made his debut in Vienna with the Philharmonic and greatly amused his audience. Bachaus and Ballon were both graciously received at their recital in Vienna. Huberman was decorated with the Cross of the Order of the Crown at the Seventh Popular concert in Brussels when he played the Beethoven violin concerto. Annie Louise David greatly pleased her Portland audience. Abby Morrison Ricker has a new song dedicated to her by Mrs. Willard Brown. Paris hears a new opera by Phillippe Gaubert. Gabriel Pierné has written a work which cleverly depicts the Vaudeville. Pro Musica Society performed some interesting works of Purcell and Faure. Beethoven's Ninth Symphony, when recently conducted by Mengleberg in Amsterdam was heard in the Dutch East Indies. Washington Heights Musical Club issues annual report. Syracuse Symphony Orchestra season ends. Frank Damrosch has been made musical advisor for the National Broadcasting Company. Ida Gray Scott is welcomed to New York by many former friends. Mary Allen will give a lecture on Numerology for the National Opera Club, May 19. William Reese, piano pupil of Carl V. Lachmund, won the Boys' Piano Playing Contest in Yonkers. Rodman Wanamaker offers cash prizes totalling \$1,000 for Negro composers. Claude Warford and Willard Sektberg have gone to Paris for the summer session of the Warford Vocal School. The National Opera Club election and Manager Johnson's Chicago offer were marked events in the musical world.

The Verdi Society Rose Breakfast, Westchester Biltmore Country Club, was the most successful yet held. Tofi Trabilsee gave a lecture on Voice at the Brooklyn Standard School. The National Association of Organists, Pennsylvania Chapter, will meet at its annual convention in Harrisburg, May 23-24. Edward Rechlin went to Detroit to play at the Bach concert. Leon Glaser, violinist, and Hannah Cohen, pianist, were married. Six Samoiloff pupils have been granted a teacher's diploma. Edward Johnson sang for the Canadian Society of Washington at the testimonial dinner for the Canadian Minister. A new program system has been devised for the Goldman Band Concerts. Alton Jones has been reengaged for Columbia University. M. Jaques Pillois has been engaged for the summer at the Oscar Seagle Colony at Schroon Lake. Reinald Werrenrath has sung seventy-five times this season. Jose Mojica is to make Red Seal records. Leonid Kreutzer has been actively engaged in concert work in Germany. Elizabeth K. Patterson announces a summer course. The St. Louis summer opera season is to have interesting novelties. Noted conductors will be heard at the Hollywood Bowl this season. The Chateau de Bures offers a prize of \$100 for the best school song. John McCormack pays tribute to the memory of Ernest Ball. Ester Ferrabini is returning to resume teaching at the Boston Conservatory of Music. Harrisburg, Pa., Festival proves another triumph for Conductor Ward-Stephens. As a result of the success of the Harrisburg, Pa., festival a Music Foundation is to be established in that city. Thousands of Bach music lovers traveled to Bethlehem, Pa., last week to hear the annual Bach Festival there under J. Fred Wolfe, director. The Philharmonic Society will hold its children's concerts in Carnegie Hall next season.

# BACH KRAFT



Arthur Kraft's singing of the difficult Bach St. Matthew Passion in New York, Pittsburgh and Cleveland places him as one of our foremost Bach singers before the public today.

Arthur Kraft sang the difficult tenor solos and recitatives admirably. A voice of fine quality, intelligently used.—Archie Bell, Cleveland.

Of the soloists, Arthur Kraft, tenor, bore the brunt of the performance. His fine lyric voice was equally successful in recitative and arias. He is one of the few oratorio singers that makes a distinction between the narrative (or spoken word) and the vocalized aria. For this reason his work was free from any taint of monotony.—Wilson G. Smith, Cleveland.

### The Mendelssohn Choir of Pittsburgh

Ernest Lunt, Chairman

Pittsburgh, Pa.,  
April 14th, 1927.

Dear Mr. Kraft:

Your singing of the difficult part of the "Narrator" in the "Bach Passion acc: to St. Matthew" at our performance of this work last Tuesday evening, was of such excellence, that I feel that I should write to you and tell you so. Much of the success of this Concert was due to your artistic efforts, and as I have decided to repeat this noble Oratorio in Holy Week of next year, I herewith take pleasure in offering you a reengagement, and hope that you can see your way to accept the same.

With kindest regards and best wishes,

Sincerely yours,  
(Signed) ERNEST LUNT.

The bulk of the work fell on Arthur Kraft, tenor, and Bernard Ferguson, basso-cantante, and each gave creditable accounts of the treacherous passages. They made Bach's recitatives seem more elastic than they were. Both are vocalists and artists.—Harvey Gaul, Pittsburgh.

Arthur Kraft, who was the narrator, has a pure tenor voice of musical quality and he uses it with skill; also he knows his way about in this Bach music. His diction, too, is admirable.—James H. Rogers, Cleveland.

Arthur Kraft, lyric tenor, displayed excellent rhythmic sense, and when he sang "I Would Beside My Lord Be Watching," just that quality left nothing wanting.—J. Fred Lissfelt, Pittsburgh.

Address all communications to Management, Arthur Kraft, 149 West 85th St., New York City

Associated with La Forge-Berumen Studios

Abby Putnam Morrison Ricker repeated her Opera Soliloquies at a second concert in the New Aeolian Hall on May 18. Anna Fuka-Pangrac presented her artist pupil, Ottilie Ludda, in recital on Sunday afternoon, May 15. Hugh Rose has been appointed regular conductor of the Schola Cantorum of New York. Jeannette Durno's master class will be held in Chicago this summer.

### Spry Again to Hold Master Class at Alabama College

Walter Spry, distinguished pianist and teacher, who will conduct a master class for pianists at Alabama College, Montevallo, Ala., will present a series of lecture-recitals during the summer session, June 13 to July 16, worthy of the attention of all earnest piano teachers in Alabama. An intensive study of the great composers will be made and Mr. Spry will play the following illustrations: Bach Toccata in D major; Beethoven sonata, op. 22; Chopin Mazurka, B minor, Nocturne, op. 32, No. 2, Etude, op. 10, No. 5; Schumann Novelllette F major, Arabesque, op. 18; Mendelssohn's Songs Without Words (selected); Schubert Impromptu, op. 142, No. 2; Liszt Concert Study, D flat; Debussy's Reflections on the Water; Rachmaninoff's Pulchello; Spry Portrait and Revery; MacFayden's Arkansas Traveller; Chassin's Rush Hour in Hong Kong; Grainger's Irish Tune from County Derry; Romance, op. 75, No. 1, Louis Victor Saar (dedicated to Walter Spry), and selections from other present-day writers.

Special attention is to be given to the useful teaching material, its analysis and proper presentation. Mr. Spry has been pronounced by recognized critics as "a first-class pianist and an attractive speaker." He is known nationally as a lecture-recitalist.

### Vera Curtis Scores as Desdemona

Vera Curtis' summer address, from now until October 1, is Westport, Conn. Very recently Miss Curtis appeared with success in Philadelphia as Desdemona, the Bulletin commenting: "Vocally and visually Vera Curtis was a pleasing Desdemona, singing with fullness of tone and beauty of style and making an appealing figure of the victim of Otello's wrath. Her plaintive rendition of the Willow Song and Ave Maria of the last act were notable for their finely restrained artistry and well-controlled pianissimo." L'Opinion stated: "Vera Curtis was an ideal Desdemona, sustaining the role with mastery. She gained much applause and after the two great arias in the last act was rewarded with an ovation." The Gazette-Democrat said: "She is an accomplished singer and actress. The Willow Song and Ave Maria in the last act brought her a tremendous ovation."

### Hugh Ross to Conduct Schola

The Schola Cantorum of New York, conducted for so many years by Kurt Schindler who resigned to take up conducting with the Roxy Theater, has appointed as its regular conductor Hugh Ross, who was the guest conductor of the March 30 concert. Mr. Ross was born in England in 1898. He is an accomplished organist and winner of a prize for organ playing at the Royal College. After the war he won a musical scholarship at New College, Oxford, and in 1921 became the conductor of the Winnipeg Male Voice Choir and later of the Winnipeg Symphony Orchestra.

### Ralph Angell's Engagements

Ralph Angell is filling many engagements as accompanist, recently having appeared with Francis Macmillen in the following places: April 21, Steubenville, O.; 22, Carnegie Hall, New York, where he played a group of solos at the Concert of American Music given by the American Academy of Arts and Letters; 26, Pittsburgh, Kans., and on May 5 in Carthage, Mo. May 9 and 10, he accompanied Luella Melius in Indianapolis and Evansville, Ind.

### Dilling Pupils to Give Recital

Mildred Dilling's pupils will be heard in recital at Birchard Hall, Steinway Building, on May 20. A dozen or more harpists will be heard on this occasion. The concert will be open to the public.

### AUCTION SALE OF FIVE VIOLINS

BENJ. S. WISE, Auctioneer, has been instructed to sell at Public Auction Violins made by Stradivarius—Amati—Magini—Cremona Faciat—and one dated 1670, in the private mansion,

14 West 52nd St.

WEDNESDAY, MAY 25th AT 2 P. M.  
On view Monday and Tuesday to 6 p. m.

### GEORGE S. MADDEN

ULTRAIST IN TONE PLACING  
A Singer who can teach Singing

1425 Broadway, New York Phone: Pennsylvania 2634  
Literature on request

### WESSELL STUDIOS

VOICE PRODUCTION—COACHING  
OPERA CONCERT ORATORIO  
Voices Heard by Appointment  
Chickering Hall Florence Wessell Plaza 4954 29 West 57th St., New York



## Creatore and His Band

New Booking 1927-1928  
Coast-to-Coast Tour

Address  
METROPOLITAN OPERA HOUSE BLDG.  
1425 Broadway, N. Y.





# EARLE LAROS

Pianist and Conductor  
of the  
Easton Symphony Orchestra

"He played the Rachmaninoff C minor piano concerto with admirable restraint, obtaining his effects unobtrusively but none the less beautifully, and at all times gave evidence of his extraordinary artistic insight."—*Cincinnati Enquirer*.  
(As soloist with the Cincinnati Orchestra.)

The Baldwin Piano Company  
New York City

Gentlemen:

Permit me to add my little commendation of the beautiful piano I used for my recital last evening. It answers the purpose for any musical requirement. Its tone was rich in sonority and the action most even. It could answer every gradation of tone power without losing its basic purity of tone. Best wishes to you, which will continue as long as you manufacture this magnificent piano.

Very cordially yours,  
EARLE LAROS

**Baldwin Piano Company**

CINCINNATI CHICAGO ST. LOUIS NEW YORK  
LOUISVILLE INDIANAPOLIS  
DENVER DALLAS SAN FRANCISCO

## FOREIGN NEWS IN BRIEF

### A PIRANDELLO OPERA

ROME.—Pirandello's famous dramas, *Six Characters in Search of an Author*, which has been played with such success in Europe, is to be set to music by the Neapolitan composer, Mario Vitali. It will be produced as an opera in Rome next autumn. P.

### EMMY DESTINN WELCOMED BACK TO BERLIN

BERLIN.—Emmy Destinn recently appeared in Berlin for the first time since the war. The police feared trouble, because of remarks the diva made during the war, and sent a truckful of soldiers to guard the hall and be ready for trouble. The only noticeable disturbance, however, was that caused by enthusiasm, for no one has ever had a heartier welcome. Hermann Jadlowker was her partner on this occasion, and they sang, among other things, a number of operatic duets. L.

### JERITZA'S LATEST QUARREL

VIENNA.—Jeritza's life in Vienna does not seem to be a happy one. Her latest squabble—up to the time of writing—has been with Emil Schipper, who, with his wife, Maria Olczewska, is going to America next season. During a performance of *Lohengrin* he stepped on Jeritza's train while she was singing. The diva insists that he did it deliberately and refuses to appear with him, so the cast has been changed. B.

### PROGRAM OF MUNICH BACH FESTIVAL

BERLIN.—The fifteenth German Bach Festival, taking place in Munich from May 28-31, will comprise three choral concerts, including the St. John Passion, as well as cantatas, motets, a mass and magnificat, one orchestral concert, two chamber music concerts and a festival service in the Mattheiskirche. The conductors include Siegmund von Hausseger, Hans Knappertsbusch, Ludwig Landschoff and Hugo Röhr. H. L.

### ORGANISTS' CONVENTION IN FREIBERG

BERLIN.—The convention of German organists will be held this year in Freiberg, Saxony, from June 7-11. Prospectuses can be obtained from the Bärenreiter Verlag, Augsburg. H. L.

### Genevieve McKenna Praised

Genevieve McKenna's recent New York recital brought her considerable praise. The *Staats Zeitung*, for instance, said (translation): "The Irish soprano's charming personality, fresh, agreeable voice and good German diction were notable; of her German songs she had most success with *Auf Dem Wasser*. I heard a Lark had to be repeated, and the audience overwhelmed the singer with demonstrations of admiration, giving her flowers and demanding encores; several Irish songs were sung in an uncommonly pleasing, captivating manner." The *Brooklyn Daily Eagle* said in part: "Her voice, a lyric soprano, appears to be fully developed and entirely under her control. It is, moreover, in many respects an excellent and serviceable voice, of agreeable and individual timbre, smooth, fresh and quite un worn. Her diction in English was excellent. . . . To Haydn's *The Mermaid's Song* and an aria from *The Marriage of Figaro*, she lent a touch of the exquisite; . . . *Lieder* by Schumann, Schubert, Marx, and Wolf, Miss McKenna sang intelligently."

Last week she sang for the Exchange Club of Freeport, L. I., and the Recorder stated: "Miss McKenna's singing pleases club; . . . given a rare treat; her beautiful rendition of some old-fashioned songs brought rounds of applause?" She was soloist at the breakfast of The Holy



Wide World photo

GENEVIEVE McKENNA

Family Hospital, Biltmore Hotel, May 7, and sang before His Eminence, Cardinal Hayes, at the dedication of St. Sebastian's club house, with Maestro Ariani (piano) and John McCarthy (accompanist).

### Concert on the Mall Decoration Day Night

The yearly Decoration Day concert given through the courtesy of Walter W. and George W. Naumberg will be held on the Mall in Central Park on Monday evening, May 30, and not in the afternoon as stated in last week's issue. The Kaltenborn Symphony Orchestra will provide the program.

## The English Singers OF LONDON



How the English Singers appear, seated at a table.

## The Season's Outstanding Musical Success

90 Concerts in 22 Weeks  
6 Sold Out N. Y. Recitals

## The English Singers

have concluded their first extensive American tour with remarkable success everywhere. Over half the cities have reengaged them for next season.

## The English Singers

return to America in October, 1927, for another long tour, which includes twenty concerts on the Pacific coast, and their first appearances in the south and the southwest.

## The English Singers

bring a new repertoire to the concert hall. They have rediscovered the wonders of Elizabethan music, and their concerts of madrigals, folk songs, ballets and canzonets are revelations of beauty.

## The English Singers

sing their entire program in English. Theirs is the perfect diction of British born, and the words of their songs are poems of exquisite grace and loveliness. Their work brings pride to every English speaking person. They reveal the glories of our tongue. They have proven English singable.

## The English Singers

demonstrate the last word in part singing. Practically all of their program is rendered a capella, and the combination of these three male and three female voices produces an ensemble of unbelievable beauty. AT LAST a program for both discriminating musician and the lay listener. A program every word of which is understood, full of humor, grace, charm and other indescribable qualities which bring pleasure to all. They always hold audiences spellbound during the entire concert.

Now Booking Season 1927-1928

Management: Metropolitan Musical Bureau  
33 West 42nd Street, New York City

M  
A  
R  
C  
E  
L

## GRANDJANY

French Harpist

"Perfect master of his instrument."—*London Post*.

"Makes it easy to believe that the harp is the instrument of heaven."—*New York World*.

"Premier exponent of the harp."—*Seattle Post Intelligencer*.

Available Jan. 15—March 15, 1928

The  
Wurlitzer  
Harp

Concert Management  
DANIEL MAYER, INC.  
Steinway Hall, New York

### Grainger Night at White Plains Festival

On the evening of May 12 Percy Grainger gave a lecture program at the White Plains High School in connection with the May Music Festival of the Choral and Symphonic Society of White Plains. Mr. Grainger was assisted in the program by a small orchestra; Robert J. Toedt, violinist; William Mercer, tenor; Earle V. Core, baritone; a chorus of men directed by Caroline Beeson Fry; Anita Atwater, soprano; Arthur Sorensen, baritone; Leonice Hunnewell, Alice Johns, George B. Loveday, pianists; the Westchester Choir; the Choral Society, and an orchestra of mandolins and guitars.

Mr. Grainger himself gave the lecture, or rather the series of brief remarks, which lasted throughout the entire evening. He explained everything and tried to make everything clear to the audience. His talk was announced to be on "Melodic and Many-Voiced Music," but he talked about everything else under the sun as well, as he always does when he gets on the platform, having a mind stored full of an amazing lot of general information, and ideas of extraordinary originality. Using Bach as a background, he made it clear, at least to those of the audience with a sufficient musical knowledge to understand him, how the same theme is used over and over again, first in one instrument and then in another. He pointed out how the instinct to run after things is used in polyphonic music, and used as an illustration of the fact that if you run away from a dog the dog will run after you. Then he had the members of his orchestra play passages of imitation showing how one tune would start off in one instrument and then another instrument would run after it with the same tune, and so on.

Mr. Grainger also urged that the general public should take up music so as to be able to perform chamber music works. He asked very pertinently why most of the music in the world should be written for audiences that know nothing about it—the White Plains audience evidently saw the point of this and greeted it with a hearty laugh. Mr. Grainger then said that if he conducted an orchestra piece which was not liked by the audience but was liked by the orchestra he would not care at all because he would prefer to be appreciated by an orchestra of trained musicians than by the ignorant people of the audience.

The program began with three selections from Bach: two parts of the Brandenburg Concerto, played as Bach wrote it, not with the augmented orchestra arrangement to which we are accustomed; and the famous Air on the G String,

which, as Mr. Grainger pointed out, was not originally an air on the G string at all but merely a slow portion from the Overture No. 3. This piece was played twice, both times by Robert J. Toedt, violin soloist. The first time it was played in the usual manner on the G string with piano accompaniment; the second time it was played as Bach wrote it with small orchestra accompaniment, and it proved to be very much more interesting and beautiful in this form.

The next numbers on the program were the Kipling settings for men's chorus and small orchestra, conducted by Caroline Beeson Fry. These were Anchor Song, Tiger, Tiger, and The Widow's Party. It is an unusual thing for a woman to conduct a men's chorus but Mrs. Fry eminently proved her qualification for such a task. The chorus sang with precision, excellent tonal balance and easy transitions of moods, the attacks and releases were well managed and the intonation excellent. Mrs. Fry and her chorus were heartily applauded.

After this Grainger made the statement that he would sacrifice any one instrument, the strings or the wood or the brass or anything else, for the harmonium, or what we call the cabinet organ or the reed organ, and what in Europe is known as the American organ because it has been chiefly developed in this country, perhaps because of America's love of hymn singing and the feeling that an organ of some kind is the proper accompaniment. The average music lover may well wonder at Grainger's enthusiasm over the cabinet organ. But he rather proved his point by illustrating the wonderful pianissimo that is possible on the instrument and by performing with Leonice Hunnewell a Bach fugue arranged by himself for two harmoniums. Following this Mr. Grainger pointed out that the Fugue in A minor from the Well-Tempered Clavier, book 1, No. 20, was rarely played because it was so difficult that no solo pianist could accomplish it satisfactorily. So he said that he conceived the idea of arranging it for four players at two pianos. The Fugue was so played, and certainly proved to be in this arrangement well worth hearing. After this there was a Danish folk song arranged by Grainger for soprano, piano, harmonium and strings. It was beautifully sung by Anita Atwater. Grainger sat at the piano, at least he sat part of the time and part of the time he stood by the piano playing with one hand and directing vigorously with the other. This is one of the most exquisitely beautiful pieces of music that it has been this writer's privilege to hear for many a long day. One suspects that there is a great deal of Grainger and very little of the original folk song in it.

At this point on the program the writer was unfortunately forced to leave so as to catch a train back to New York; the final numbers therefore were not heard. They were: Lost in the Hills, by Grieg; Father and Daughter, Irish Tune from County Derry, and Marching Song of Democracy, by Grainger.

### Walter Damrosch, Radio Counsel

Walter Damrosch signed a contract on May 12 with Merlin H. Aylesworth, president of the National Broadcasting Company, to become its musical counsel. Mr. Damrosch has already become known as a radio teacher and plans to carry on the work that he started so auspiciously last winter. The National Broadcasting Company owns and operates WEA and manages WJZ and WRC. Mr. Damrosch's lectures last winter were broadcast over a chain of stations and no doubt reached an audience of altogether incalculable size throughout the United States and Canada. According to the new plan, Mr. Damrosch proposes to give twenty-four orchestral concerts with explanatory comments on the works presented and on the instruments of the orchestra. Previous to each concert Mr. Damrosch proposes to have sent to the teachers of each school and college that so wish explanatory comments upon the programs. After the concert the teachers, using this material, would be in a position to examine the listeners in. The plan is to have each school provide itself with a high class, high power radio receiver and loud speaker so that large audiences may profit by the lectures given by Mr. Damrosch.

### Hans Merx Gives Recital of German Lieder

The annual recital of German Lieder given by Hans Merx is always a dignified, pleasant event, and that of May 11, in Guild Hall, Steinway Building, was no exception. The baritone sang five Schubert songs, von Fieltz' song cycle, Eliland, and modern songs, of which Ernst Fritz Kuhn's Herbstlied was much liked and applauded. N. Val Pavay, at the piano, gave skillful support to the singer, whose voice has color, with playful poise and warm climax when called for by the musical sentiment.

The latest and best Sacred Song is

## "STEP BY STEP"

by GEOFFREY O'HARA

3 keys. 40 cents, net

Ask your dealer for it or send to the publishers

White-Smith Music Publishing Company

Boston

New York

Chicago

# JOHN DOANE

Coach to Many Prominent Singers

Mr. Doane will teach in San Diego, Calif.

July 5 to August 13

REPERTOIRE FOR SINGERS AND ACCOMPANISTS

Diction: Italian, French, German, English

CLASSES in ORGAN PLAYING

San Diego Studio: 1849 Lyndon Road

New York Studio: 6 East 36th St. (Open until June 11)

# LISA ROMA LEVITZKI

## American Soprano

This Season's Recitals

NEW YORK—LONDON—PARIS

Booking now—Season 1927-28

Bogue-Laberge Concert Mgt., Inc., 130 West 42d Street, New York

Knabe Piano

## PIANIST

Season 1926-1927 in America

Season 1927-1928 in Europe

Concert Management: DANIEL MAYER, Inc.

1516-17 Steinway Hall, 113 West 57th Street, New York

Steinway Piano Ampico Recordings Columbia Records



## THE ELSHUCO TRIO OF NEW YORK

"Such undertakings are a liberal education for young musicians and for those music-lovers who wish to develop in themselves a real understanding of the art, and of its literature."—*N. Y. Evening Post*.

The Elshuco Trio uses the Steinway piano and records for the Brunswick Co.



## William KROLL-WILLEKE-GIORNI

"A programme all replete with the ineffable charm and romance of the chamber-music Schubert. It was very beautiful and held a large audience in rapt attention until the last note was played."—*N. Y. Herald-Tribune*.

Management: Emma Jeannette Brazier,  
100 West 80th St., New York, N. Y.





**Comments on Levenson Compositions**

Boris Levenson's concert of his own compositions at Engineering Auditorium, New York, May 7, brought him public endorsement and private encomiums. One writer said: "I was convinced of the superb quality of both your music and leadership after the very first number." Another



BORIS LEVENSON

(letter from Port Richmond) spoke of the "Appreciation and enjoyment of the delightful program, the exquisite tonal coloring, wealth of melody and great variety. Dignified and serious, dramatic at times, lyric at others, light and delicate by turns—everyone was delighted with the artistic and musicianly presentation." A well known violinist expresses a leading feature of the entire evening of Levenson music in writing that "I was not for one moment conscious of a sense of sameness or of repetition," which echoes the *Musical Courier's* estimate, as printed in the issue of May 12. This writer said further: "There was marked appeal in each and every number; there was meat for the musician, light music (Snowflakes and Humoresque) for the amateur, great charm."

**Rare Violins for Sale**

On May 25, there will be an auction sale of works of art and furnishings at the 14 West 52nd St., New York City, under the direction of the Wise Auction Company of this city. Martha Rebman Kelly has donated certain works of

art, paintings and other beautiful pieces, together with five old violins, the proceeds of which are to be given to the Home for Aged Musicians, at Bay Shore, L. I. The violins will be on exhibition, along with the other articles mentioned, on Sunday afternoon, May 22, from one to six, and all day Monday, May 23, from nine to six. They are made by Stradivarius, Amati, Magini and Cremona Faciebat—one is a very old instrument made in 1679.

**SAILINGS****Alexander Lambert**

Alexander Lambert sailed for Germany on May 18 on the S. S. George Washington. He will remain abroad until the end of August and will reopen his New York studios in September.

**Roszi Varady**

Roszi Varady, Hungarian cellist, sailed for Europe last week on the President Wilson to fulfill engagements abroad.

**Sandor Harmati**

Sandor Harmati, conductor of the Omaha Symphony Orchestra, sailed on the De Grasse, on May 11. During his stay in Europe Mr. Harmati will act as one of the official delegates of the American session of the International Society for Contemporary Music, at the Frankfurt festival. Mr. Harmati will also conduct the two American works to be given during the festival, Gilbert's *Place Congo* and Copland's *Music for the Theater*.

**Lillian Hunsicker**

Lillian Hunsicker, soprano, sailed for Europe on the *Majestic* on May 13.

**The Marmesins**

The Marmesins Dancers (Miriam, Irene and Phyllis) sailed, May 14, on the S. S. Minnesota for a dance tour of Europe. They will also gather new material for their fall concert at Carnegie Hall. While abroad the Marmesins plan to visit Eugene Ysaye, violinist, at his home in Brussels.

**Charlotte Lund**

Charlotte Lund, concert soprano and opera recitalist, sailed on the S. S. Gripsholm, May 14, for Norway. Mme. Lund will sing several recitals in Munich, Berlin, Geneva, Oslo, and other important cities on the Continent. She will return to New York about the middle of September.

One of the chief reasons for her visit is the family reunion of the Lunds at Farsund, Norway, where the family home, Hasun, a marble palace more than three centuries old, is located.

**Other Departures**

Among those leaving for foreign shores on the S.S. Hamburg, on May 12, were Ernest Lubitsch, German moving picture producer, and party; Walter Kirchhoff, Metropolitan Opera tenor, and Bernhard Ette, one of Germany's most popular jazzband leaders, and Mrs. Ette.

**Lucille Chalfant**

Lucille Chalfant, coloratura soprano, sailed on the S. S. Aquitania, May 11, for a concert and opera tour of the Continent. Her first concert will be in Paris at the Salle des Agriculteurs on May 20. In June, Mme. Chalfant will sing at Spa, Belgium, for the International Convention of Rotary Clubs. Beginning July 1, the singer will appear in both concert and opera during the musical season at Ostend. She will return to this country in the fall.

**Josef Gingold**

Josef Gingold sailed for Europe on the Berengaria on May 17. It will be recalled that Gingold, who is a pupil of Vladimir Graffman, played several recitals in New York last winter with such success that it is felt that he gives promise of becoming an artist of note. He is only seventeen years old. He is going now to Brussels to study with Ysaye and hopes to remain in Europe for at least two years.

**Radie Britain Invited as Guest Artist**

The Khiva Temple of Amarillo (Tex.) is bringing Radie Britain, prominent young American pianist-composer, to Amarillo on May 23 as guest artist. On this occasion Miss Britain will introduce her Western Suite for piano and other numbers from the classics.

**Hart House Quartet Scores in Cleveland**

Owing to the illness of C. Warwick Evans, of the London String Quartet, the Hart House Quartet was called in at the eleventh hour to replace these sterling artists who were scheduled to play a Beethoven program. The Hart House group elected to play the "Harp" and the C sharp minor



THE HART HOUSE QUARTET

and Richard Crooks (center) in Camden, N. J., when the artists met there recently at the time they were recording for the Victor Company.

quartets, which evoked the following from James H. Rogers in the Cleveland Plain Dealer: "Canadians are able quartet. Beethoven program is cordially received."

The Canadian musicians, who were heard here for the first time, were cordially received and proceeded to give a good account of themselves. They elected to offer a program that exacted both interpretative ability and technical proficiency of a high order. One may say, of the highest order. The Hart House ensemble is a competent, well schooled, musicianly group of players. A fine earnestness, sincerity, intelligence, mark their playing at all times. The players from over the border set forth their Beethoven in broad, impressive outlines, and there was not wanting expressive episodes."

**THESE MODERNS****BARTOK**

Quartet No. 1

**BLOCH**

Quartet and Pieces

**BEACH**

Poeme

**\*CASELLA**

Concerto

**DEBUSSY**

Quartet

**ELGAR**

Quartet

**\*KODALY**

Quartet

**LOEFFLER**

Music for Four Stringed Instruments

**LA VIOLETTE**

Quartet 1926

**MALIPIERO**

Rispetti e Strambotti

**GOOSSENS**

Fantasy Quartet and Sketches

**RESPIGHI**

Doric Quartet

**REGER**

Quartet Op. 109

**\*SZYMANOWSKI**

Quartet

**SCHULHOFF**

Five Pieces

Are in the repertoire of the Hart House String Quartet. We recommend the inclusion of this truly remarkable organization on your series for next season.

Requests for items marked \* must be sent in not later than Oct. 1st to BECKHARD & MACFARLANE, Fisk Bldg., New York.

From June to October

# CLARENCE ADLER

Conducts

Master Classes  
in Piano Playing

at

KA-REN-NI-O-KE

His Music Camp at

LAKE PLACID, N. Y.

Address: Secretary, 137 West 86 Street  
New York

# BOSTON CONSERVATORY OF MUSIC

AGIDE JACCHIA, Director

announces that

## Mme. ESTER FERRABINI

The Celebrated Opera Singer and Teacher, Will Return to  
America Next Fall to Resume Teaching Exclusively at the

BOSTON CONSERVATORY

250 Huntington Avenue

STEINWAY PIANOFORTE

Boston, Mass.

## CHICAGO

## MARK OSTER PRESENTS MARY KRAKOWSKI

CHICAGO.—Sunday evening is not the best night of the week for the giving of a recital. Critics, tired out by marathoning through the down-town district, visiting various theaters here and there to report the many musical events of the afternoon, go to their offices to write the proceedings and then go home. Due to this, the majority of our daily scribes were not on hand when a representative of the MUSICAL COURIER reached the Goodman Theater at eight o'clock on the evening of May 8. The theater was practically sold out for the appearance of Mary Krakowski, soprano, a professional student of Mark Oster. The recital was not under way until long after half past eight, but

so well did the young soprano sing her first group that we were still to be found at the theater when she sang the Waltz song from Gounod's Romeo and Juliet in her second group. Miss Krakowski has an unusually large voice, even in all registers, clear as the proverbial crystal, and used with marked artistry. She has also been taught that good enunciation is a valuable asset and her phrasing as well as her diction were impeccable. With beauty of tone she sang Giordano's Caro mio ben, Frescobaldi's Se L'aura spira and Sibella's La Girometta, after which the audience called for more and she added an extra number, which was received with the same enthusiasm as the printed selections. Miss Krakowski was presented with many floral tributes and her success at this recital presaged many other appearances in this community.

## CHICAGO BACH CHORUS

The Chicago Bach Chorus may well be looked upon as one of the most satisfactory choral societies in this land. We could pile superlatives upon superlatives upon William Boeppler, its director, and yet would express our enthusiasm only meagerly for the superb results that he has obtained with his cohorts of fine singers, both men and women, not to speak of the children that added materially in making the cantata, Gott der Herr ist Sonn' und Schild, a monumental achievement. More brilliancy of tone has seldom if ever been heard at Orchestra Hall from any choral body, and the all-Bach program given by the chorus of two hundred and fifty voices and a boys' choir of seventy-five will long live in the memory as to how Bach's music should be sung. The voices of the children blended so well with those of the sopranos and tenors as to make a happy contrast with the brass-like tone of the basses and baritones. Forty-five members of the Chicago Symphony Orchestra supplied the accompaniments and those virtuosi of our orchestra looked bewildered at the beautiful singing of that virtuoso chorus. Mere words are futile in this instance. Boeppler and his cohorts swept the audience into a wave of enthusiasm and the vociferous plaudits shook the hall to its very foundation. It is seldom that a critic is moved by a choral society, but we were electrified by the Chicago Bach

Chorus, a unique organization, one that reflects credit upon Chicago.

The soloists were Anna Burmeister, a talented local soprano; Louise Harrison Slade, a very good musician and possessor of a good contralto voice, which unfortunately shakes in fortissimo passages; Eugene Dressler, a satisfactory tenor, and Mark Love, bass, who was the star of the quartet. Clarence Eddy played organ solos and Edwin Stanley Seder was at the organ for the chorus.

## ZUKOVSKY PRESENTS PUPIL IN RECITAL

In presenting his pupil, Eleanore Kaplan, in recital at Kimball Hall on May 9, Alexander Zukovsky introduced a highly talented young violinist whose excellent qualifications should carry her far in her art. Miss Kaplan played a very ambitious program in a manner to reflect the splendid training received at the hands of Mr. Zukovsky—played it with firm, resonant tone, fine bowing and good understanding. She had listed the Grieg sonata in G, the Mendelssohn concerto in E minor, and two groups of shorter numbers, Miss Kaplan scored heavily with her listeners.

## JOSEPH REGAN RECITAL, MAY 22

Kate Crandall Raclin will present Joseph Regan, who has recently returned from Europe, where he has appeared in the leading tenor roles in Rigoletto, La Boheme and The Barber of Seville, in Ireland, England and Italy. He will be heard here in recital, Sunday afternoon, May 22, at the Studebaker Theater. Mr. Regan's program will vary from operatic arias to Irish ballads.

## FIVE BRILLIANT-LIVEN PUPILS WIN GOLD MEDALS

In the annual Greater Chicago Children's Piano Playing Tournament now taking place, five students from the class of Sophia Brilliant-Liven carried off gold medals—Jenny Snider, Rudolph Lapp, Frieda Finder, in the first division; Rosalyn Tureck in the second division, and Miriam Mesirow in the third division. Six students of Mme. Brilliant-Liven competed in the first preliminaries, the above five receiving gold medals. Quite a record for one teacher.

## MILAN LUSK DELIGHTS IN CONCERT

On April 26, Milan Lusk, distinguished violinist, was presented in a recital at the South Side Baptist Church. The main number on his program was the ever popular Spanish Symphony by Lalo, which was played with dash and spirit. There was also a Bohemian group by Sevcik and Suk, which deserves special mention as it afforded Lusk an opportunity to display his inherited Slavic temperament. It was a splendid concert, the audience manifesting its enthusiasm in a round of encores.

## BOZA OUMIROFF PUPILS IN ANNUAL CONCERT

The annual concert of Prof. Boza Oumiroff's pupils at the Sokol Slavsky Auditorium on Sunday afternoon, May 1, brought forth some admirable singing and evoked much enthusiasm from the listeners. In the few short years that Prof. Oumiroff has established himself in Chicago he has developed a large following here and his voice classes are well filled. This concert was ample proof of Prof. Oumiroff's ability as a voice instructor, each student giving a fine account of himself or herself and showing the result of excellent training. The program was a lengthy one and was rendered by Sylvia Hak, Mildred Radous, Alexander L. Erickson, Jarmilana Fialova, Dr. Richard Freed, Mrs. V. Houha, Irene Basta, Aubrey N. Johnson, Blanche Cerny,

## EDWARD COLLINS

Pianist—Composer—Conductor  
64 East Van Buren Street, Chicago, Ill.

## BRILLIANT-LIVEN

SCHOOL OF MUSIC MICHAEL LIVEN, Director  
PIANO, VIOLIN, HARMONY, ENSEMBLE PLAYING  
1956 Humboldt Boulevard, Chicago, Ill. Tel. Spalding 8159

## GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH  
Repertoire for Vocalists and Instrumentalists  
CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

## HANS HESS

VIOLONCELLIST  
Bookings: 522 Fine Arts Bldg. Chicago  
For Instruction: American Conservatory

## WALTER SPRY

PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

## GORDON STRING QUARTET

JACQUES GORDON CLARENCE EVANS JOHN WEICHER RICHARD WAGNER  
1st VIOLIN VIOLA 2d VIOLIN CELLO  
Management: Gordon String Quartet, Orchestra Hall, Chicago



POBAL  
BARITONE  
Bush Conservatory

## Violinist

Summer Master Class at Ravinia  
Address:  
238 Central Ave., Highland Park, Ill.  
Exclusive Management:  
Harry and Arthur Culbertson  
4832 Dorchester Avenue, Chicago, Ill.

## FRANCESCO DADDI

Of Chicago Opera Association  
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS  
750 Fine Arts Building, Chicago, Ill. Harrison 5755

## Bush Conservatory

EDGAR NELSON President  
EDGAR A. BRAZELTON Vice-President

Unexcelled Advantages in All Branches of  
Music Dramatic Art  
Languages

STUDENTS MAY ENROLL AT ANY TIME

School Open Throughout Entire Year. Special  
Summer Courses. Dormitories. Rates Reasonable.

MANY FREE ADVANTAGES

Write Now for Catalog

M. C. SCHWENKER, Secretary  
839 North Dearborn St., Chicago

## Mr. and Mrs. HERMAN DEVRIES

The Art of Singing—Opera—Oratorio—Recital

STUDIOS 528 FINE ARTS BLDG., CHICAGO  
Telephone Wabash 3766  
1548 CONGRESS HOTEL, CHICAGO  
Telephone Harrison 3800

## GEORGIA KOBER

Distinguished American Pianist and President  
SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

## EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire  
BUSH CONSERVATORY 839 North Dearborn St., Chicago

## OUMIROFF

FAMOUS BARITONE OF  
PARIS AND LONDON  
Master of the Art of Breathing. Builder of Many Famous Voices  
Sole authority on the art of  
Lieder Singing and Grand Opera  
1105 Lawrence Ave., Chicago  
Edgewater 0868

## MARIO CARBONI

BARITONE  
CONCERT—OPERA—RECITALS  
Lyon & Healy Building Chicago, Ill.

## BARONESS TURK-ROHN

Coloratura Soprano  
VOICE BUILDER  
STUDIO: 1234 KIMBALL BLDG.  
CHICAGO, ILL.

STUDEBAKER THEATRE  
SUNDAY AFTERNOON, MAY 22—3 P.M.

RECITAL

## JOSEPH REGAN

TENOR

ISAAC VAN GROVE, Accompanist

Direction: KATE CRANDALL RACLIN

1668 First National Bank Bldg., Chicago

## ZUKOVSKY

ALEXANDER



Frances Engelthaler, John Minnema, Albin Polasek, Lisa Berquist, Otto Seda, Rose Burgeson, Mary Peterson, Signe Mortenson, Theodor Schulze, Siegfried Recht, John Voss and Louis Peeper. The program contained operatic arias, classical songs, duets, trios, quartets and folk songs. Prof. Oumiroff may well feel proud of the results of this concert, which was a fine display of what this prominent teacher is doing for and with his pupils.

#### MARIE ZENDT AT LYON & HEALY HALL

Daily during the week of May 9 at Lyon & Healy Hall Marie Sidenius Zendt, soprano, gave a song recital which was attended by overflowing audiences, the hall not being large enough to seat the innumerable admirers of the gifted songstress. This reporter heard part of her recital standing up in back of the hall and part from the lobby. In glorious voice, Mrs. Zendt made a hit on the various days, the audience being unusually demonstrative, and even the many who stood up felt rewarded by her beautiful singing of the classics and the moderns. Mrs. Zendt's voice has taken on much volume in the last year without losing any of its former freshness and clarity. She sang her program with that mastery that befits a fine artist, good musician, and her self assurance added materially in giving nobility to the songs she rendered so well.

#### EUNICE HOWARD IN PIANO RECITAL

Eunice Howard made a favorable impression in a piano recital at Kimball Hall, May 12, with an enthusiastic audience, which assured the young pianist of its enjoyment. In a well arranged program Miss Howard displayed admirable technical ability, keen musical feeling, refined taste and style. The young pianist's charm of manner and lovely personality add materially to the enjoyment of her listeners.

#### AMERICAN CONSERVATORY NOTES

J. Allen Ware, baritone, artist-student of the Conservatory, is appearing with success in his western and northern concert trip of twenty weeks with one of the Redpath companies.

Dramatic art pupils of Mme. Willhour gave the third program of a series of recitals at the Conservatory on May 13.

Marion Setaro, soprano, artist-student of the Conservatory, was the soloist for the East Chicago Women's Club concert on May 3. She was the assisting artist for the Le Brun piano pupils recital in Forest Park on May 9.

Jacques Gordon of the Conservatory faculty is among the artists scheduled to appear at the music festivals in Ann Arbor (Mich.) and Mt. Vernon (Ia.) during May.

#### CHICAGO MUSICAL COLLEGE NEWS

The Arlene Durkee Concert Company, with the following artists, appeared in concert at the First Presbyterian Church, Woodstock, Ill., May 7: Arlene Durkee, mezzo soprano, artist-pupil of Herbert Witherspoon; Mary Towbin, violinist, artist-pupil of and assistant to Max Fishel; George Gove, bass baritone, artist-pupil of Herbert Witherspoon, and Irene Hite, pianist, artist-pupil of Moissaye Boguslawski.

Marshall Sosson, violin pupil of the college, appeared in recital at Kimball Hall, May 4. Mr. Sosson also gave a recital in Fayette, Ia., on May 10.

Volney M. Shepard, artist-pupil of Gustav Dunkelberger, gave a program under the auspices of the Minneapolis Institute of Fine Arts. Mr. Shepard was also presented in a piano recital by the department of Music of Carleton College on April 27. Mr. Shepard received many compliments on his fine performance.

Amelia Umnitz, artist-student of Maurice Aronson, is traveling through Europe, after spending the winter in Paris, studying with Isidore Phillip. Miss Umnitz will return shortly to America for further coaching with Mr. Aronson. Anna Vogner, another artist-pupil of Mr. Aronson, has returned to Chicago after a sojourn of four years in Australia, and will resume her studies with Mr. Aronson. Miss Vogner has been heard repeatedly in recitals in Sydney, Melbourne and New Zealand, and has received many fine compliments on her artistic playing.

The following students broadcasted over WWAE, April 29: Alvina Palmquist, mezzo soprano, artist-student of Herbert Witherspoon; Juliette Cartier, violinist, pupil of Leon Sametini; Gertrude Courshon, pianist, pupil of Edward Collins, and Christine Anderson, accompanist at the piano.

#### KLEIN SCHOOL OF MUSIC AT HARVEY

The Klein School of Music, the only music school in Harvey, Ill., gave its annual concert at the Garden Theater, May 10, before a large and very appreciative audience. Some fifty students took part in the program presented by the school, of which Evalyn L. Klein is director.

#### COLUMBIA SCHOOL OF MUSIC NOTES

Pupils of Mary Allen Curry, Esther Rich and Genevieve Davison presented a program at the Recital Hall on May 13.

The twenty-seventh annual commencement concert will be held at Orchestra Hall on May 19. Numbers by the Columbia School Orchestra and the Columbia School Chorus will be presented, as well as concertos and arias by artist-students. The soloists will be Norna Bergman, soprano; Ruth Tegtmeyer and Esther Cooper, pianists; Margaret Conrad, violinist, and Storey Turner, tenor.

JEANNETTE COX.

#### Verdi Club Rose Breakfast

Florence Foster Jenkins, founder and president of the Verdi Club, and Mrs. Henry Willis Phelps, chairman, had reason to be proud of the splendid attendance at the annual Rose Breakfast, Westchester Biltmore Country Club, April 28. "We had a most wonderful time," said a guest; "it was a lovely sunny day, with beautiful flowers, notably roses, everywhere, and the entry of president Jenkins, escorted by four young girls carrying wands and rose baskets, led by the Misses Turner and Riley, was most effective." Guests of honor included the following distinguished personages: Princess Nina Caracciolo, Countess Alfredo Janni, Mesdames Louis Ralston, Katherine Martin, Edyth Totten, Yvonne De Treville, Daniel Pelton Duffie, and Col. Vincenzo Janni of Rome. Mrs. Duffie read an interesting club history, and Josephine Beach gave a reading, Complexities. Musical numbers were offered by Fannie Todd, soprano; Dorothy Hemenway and Pierre Harrower in duets, and Adia Kouznetzoff, whose songs and arias for baritone created a sensation; he increased this in a group of Gypsy songs, sung in costume, Irene Gruenberg providing excellent accompaniments. Mrs. LaVigne was awarded the prize for the most beautiful rose costume. There were exhibition dances by Machaira, and general dancing, to excellent music, closed the enjoyable afternoon.

November 28 marks the tenth anniversary of the Verdi Club, and preparations are in the making for a notable

celebration. The leading article and most conspicuous picture in the Realm of Women page of The Morning Telegraph of May 8 is devoted to Mrs. Jenkins, this caption appearing with the picture: "Florence Foster Jenkins, Founder and President of the Verdi Club, Renowned Musician, a Native New Yorker and Known for Her Charities and Work With the Red Cross."

#### Hans Lange Re-engaged for Stadium Concerts

Hans Lange has been reengaged as assistant conductor of the Stadium Concerts for the coming season. Mr. Lange made his local debut as a conductor two years ago at the Stadium, when he relieved Nikolai Sokoloff, who became indisposed in the course of a concert. In the past season, he directed two concerts of the Philharmonic Orchestra dur-

ing the illness of Toscanini. The administrative personnel of the Stadium Concerts includes Adolph Lewisohn, honorary chairman; Mrs. Charles S. Guggenheimer, chairman; Countess Mercati, vice-chairman; Mrs. Christian R. Holmes, chairman of finance; Mrs. Henry Martyn Alexander, chairman of educational fund; Sam A. Lewisohn, treasurer; Margaret R. Boyd, secretary, and Arthur Judson, manager.

#### Edith Brooks Miller Pupils Heard

The American Institute of Applied Music, Kate S. Chittenden, dean, held an interested audience, May 14, when twenty piano pupils of Edith Brooks Miller were heard in a recital of music ranging from Mozart and Chopin to modern American composers such as Gaynor, Adams, Ambrose and Demee.

## ZOLLER STUDIOS

Nixon Building Pittsburgh, Pa

Telephone: Atlantic 3062

Coaching—Piano—Theory  
Voice—Art

## JOHN SAMPLE

Dramatic Tenor

Will keep his studios open in the Fine Arts Building, Chicago, until July 31  
when he will go to Cincinnati to sing Eleazar in La Juive.

616 FINE ARTS BUILDING

## The Brahms Chorus of Philadelphia

N. LINDSAY NORDEN, Conductor

100 Mixed Voices

"The Brahms Chorus gave the second concert of its first season before a large audience in the ballroom of the Bellevue-Stratford last evening. The program was unusually interesting, as it contained one number given for the first time anywhere, and one for the first time in the United States. Frances McColin's excellent setting of 'The Resurrection,' inscribed to The Brahms Chorus and its Conductor, was sung for the first time anywhere. 'The Lord Is My Shepherd,' by Mr. Norden, another very good composition in eight parts, and Fatyef's beautiful setting of The Nicene Creed, heard for the first time in this country. Some of the best work of the concert was done in this group, which also included Bantock's interesting setting of 'On Himalay.' The choral singing was extremely good throughout, the quality of the voices was excellent, especially in the soprano section, and unusual fidelity to pitch was shown. . . . The organization showed the rigid training Mr. Norden had given it. It must be considered one of the important choral societies of this entire section."—*Morning and Evening Ledgers*, May 5th, 1927.

"The Brahms Chorus is, fortunate in having a large body of singers, many fine voices and a leader conversant with the best

and most appropriate choral literature. Last night's program was quite diversified in character, although it embraced largely songs by English and American composers, including several by Philadelphia writers, the most interesting because the most recent, being from the pen of Miss Frances McColin, of this city. The work was well received and was well contrasted with Bantock's 'On Himalay,' a melodious piece of writing that made an instant impression on the audience."—*Philadelphia Record*, May 5th, 1927.

"The sopranos did not overshadow the remaining parts, the response to the baton was more accurate, the tonal effects more resonant. The large audience which filled the ballroom testified its appreciation with loud applause after each number. The program was an ambitious offering to say the least. The best numbers from the standpoint of shading, life and general finish were 'Virena,' of Brahms, 'I Met With Death,' Camille Zeckwer, repeated from the last concert by request, 'On Himalay,' by Bantock, and 'The Creed,' by Fatyef, a Russian composition which had its American premiere last night. . . ."—*Evening Bulletin*, May 5th, 1927.

## HENRY CLANCY — Tenor

a double head(line)er

SPARTANBURG, S. C., MUSIC FESTIVAL

"Mr. Clancy gained the heartiest reception of the evening. His lyric voice is truly a delight, there being the timbre and fervour that finds in any audience a gladsome response. His charm of manner and resonant voice made us wish to hear more."—*Herald*, May 5, 1927.

HARTFORD CHORAL SOC., "Hora Novissima"

"Musical honors for the soloists should be given to Henry Clancy who sang with excellent style and with a beauty of voice which pleased his hearers; he received vociferous applause."—*Times*, May 11, 1927.

Exclusive Direction

WALTER ANDERSON, Inc.

5 Columbus Circle, New York, N. Y.

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
**MUSICAL COURIER COMPANY, INC.**  
 ERNEST D. KILBERT, President  
 WILLIAM GEPPERT, Vice-President  
 ALVIN L. SCHMOEGER, Sec. and Treas.  
 Steinway Building, 113 West 57th Street, New York  
 Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505,  
 4506.  
 Cable address: Muscourier, New York.

Member of Merchants' Association of New York, National Publishers' Association,  
 Rotary Club of New York, The Fifth Avenue Association of New York,  
 Music Industries Chamber of Commerce, Advertising Club of New York,  
 Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
 LEONARD LIEBLING, Editor-in-Chief  
 WILLIAM GEPPERT, Associate Editors  
 FRANK PATTERSON  
 CLARENCE LUCAS (Paris)  
 RENE DEVRIES  
 CESAR SAERCHINGER (London)  
 THORNTON W. ALLEN, Managing Editor  
 J. ALBERT RIKER, General Representative

## OFFICES

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 829  
 to 839 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,  
 Harrison 4116.

BOSTON AND NEW ENGLAND—270 Huntington Avenue, Room 202, Bos-  
 ton. Telephone, Back Bay 3181.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAER-  
 CHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 8452.  
 LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.  
 Cable Address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRANK, Seeshelmstr. 27, Berlin-Char-  
 lottenburg 1. Telephone, Wilhelm 9144. Cable address, Muscourier, Berlin.

PARIS, FRANCE—NATALIE DE BOGORY, 47, Avenue de l'Opera. (Take  
 elevator to 5th floor.) Telephone, Central 14-55. Cable address: Muscourier,  
 Paris.

MILAN, ITALY—ANTONIO BASSI, 31 Via Durlin.  
 For the names and addresses of other offices, correspondents and representatives  
 apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign,  
 Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-  
 stands. Back Numbers, Twenty-five Cents. American News Company, New  
 York, General Distributing Agents. Western News Company, Chicago Western  
 Distributing Agents. New England News Co., Eastern Distributing Agents.  
 Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-  
 laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,  
 Wellington. European Agents, The International News Company, Ltd., Broom's  
 Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music  
 stores in the United States and in the leading music houses, hotels and  
 kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of  
 the Advertising Department before four o'clock on the Friday previous to the  
 date of publication. The advertising rates of the MUSICAL COURIER are  
 computed on a flat rate basis, no charge being made for setting up advertise-  
 ments. An extra charge is made for mortising, notching, leveling, and lay-  
 outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New  
 York, N. Y., under the act of March 3, 1879.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company  
 Devoted to the Interests of the Piano Trade.

NEW YORK MAY 19, 1927 No. 2458

The most difficult foreign language for Americans  
 to sing, seems to be English.

Among other things that the Nordic has accom-  
 plished, is his supremacy in creative music.

Thousands of graduates who will leave the con-  
 servatories this year, are sure to discover that their  
 real musical studies have only just begun.

Haensel and Gretel, Carmen and Coq d'Or are  
 to be revived by the Metropolitan Opera next year.  
 They never should have been permitted to leave the  
 repertoire, even temporarily.

No matter how successful The King's Hench-  
 man may prove to be ultimately, a shrewd guess  
 makes it appear unlikely that Taylor's opera ever  
 would reach the record of Abie's Irish Rose, which  
 has just entered upon its sixth successive year as a  
 permanent theatrical attraction in this city.

Toscanini "will receive \$12 per minute, or \$1,500  
 per concert, for his work here next winter as a con-  
 ductor," says a daily newspaper statistician. In his  
 case "the humble little minutes," as the famous  
 poem has it, seem to have been elevated to a decided  
 degree of dignity.

Coming across a phrase, "the degradation of cul-  
 ture," in the May Sackbut (London) we expected to  
 find it relating to certain of the modernistic musical  
 output. Instead, the term was used to describe con-  
 temporary capsule methods of imparting musical  
 knowledge. In both cases, the definition may be  
 looked upon as artful and apt.

Saint-Saëns, asked on one occasion what he  
 thought of American music, answered: "American  
 music? I didn't know there was any." Since that  
 utterance, Saint-Saëns has gone into the Great Ob-  
 livion, and unfortunately, much of his music has  
 gone with him. Meanwhile, American music keeps  
 building up a notable record. The output of the  
 past few years is especially distinguished, with  
 songs, piano works, orchestral compositions, cham-  
 ber music, and Taylor's The King's Henchman,  
 winning the respect and admiration of the public and  
 the critics. There was a time when most of Saint-

## New Address

Steinway Building

113 West 57th Street

Telephone to All Departments

CIRCLE 4500

Saëns' European colleagues thought as he did.  
 Those that remain, no doubt have changed their  
 minds.

Bootleg teachers are the outlaws of the profes-  
 sion, who "cut" rates, and whose quality of instruc-  
 tion also is "cut."

The New York Police Department statistics show  
 that 21,300 persons were reported missing last year.  
 As a matter of fact, several of them were only hid-  
 ing. They were impresarios who had headed fly-by-  
 night traveling opera companies, and stranded them,  
 owing money to the artists for services and return  
 railroad fares.

Bernard Rogers is a good prize winner. In 1920  
 he won the Pulitzer Prize, in 1924 the Loeb Prize,  
 and now he has been awarded a Guggenheim Schol-  
 arship, for his symphony, Adonais, played several  
 weeks ago by the Rochester Symphony Orchestra.  
 Mr. Rogers studied under Van den Berg, Bloch,  
 Goetschius and Bridge. His compositions have been  
 given by New York, Chicago, Rochester and other  
 orchestras and chamber music societies. He is  
 thirty-two years old. May he become the great  
 American composer!

It was a rare honor that was conferred upon Edith  
 Mason in being requested by "Arturo the Great" to  
 sing at La Scala under his own direction. As al-  
 ready reported, Miss Mason made a tremendous  
 success of it—as might have been expected. Had  
 Toscanini not known of her art and approved of it  
 he would not have asked her to sing under his baton,  
 for in matters of art Toscanini is, as the French say,  
 difficile. It is an unusual thing and a signal honor  
 for a foreign artist to be requested to sing at La  
 Scala by Toscanini himself and we Americans should  
 be proud of the success of our native daughter.

The announcement that Walter Damrosch is to  
 continue his radio lectures and concerts will be re-  
 ceived throughout the country with unbounded satis-  
 faction. A huge figure—\$100,000 a year—has been  
 mentioned as the salary that Mr. Damrosch is to re-  
 ceive as musical counsel for the National Broadcast-  
 ing Company. In these days of exaggerated salary  
 announcements, this figure must be taken with a  
 grain of salt. However, no matter what Mr. Dam-  
 rosch receives, his work will be worth much more  
 than \$100,000 to the radio listeners who will enjoy  
 the benefits of his sage adjudications and selections,  
 and, it is to be hoped, of his finely informed and  
 illuminative speeches.

Good music is played and sung for the unfor-  
 tunates in the prisons, but it is difficult to trace its  
 influence, even upon those who ultimately are dis-  
 charged from their cells. One lingers lovingly on  
 the thought, however, that many a burglar has been  
 reformed by Bach, many a murderer has been  
 brought to repentance by Mozart, and many a  
 juvenile delinquent has been softened by the melo-  
 dies of Chopin's Cradle Song, or the Children's Cor-  
 ner, of Debussy. Let the good work go on, then,  
 though the reward be only the blessed consciousness  
 that at some time the lovely strains of music might  
 serve to drown out the noise of the convict's saw,  
 cutting his way to freedom.

Much now is explained about musical comedies,  
 for the revered New York American says that most  
 of the bad spoken plays are turned into successful  
 lyrical entertainments with charming girls, colorful  
 costumes, and attractive dancing, as an additional  
 lure. That may be the case, but nevertheless the  
 incontrovertible fact remains that at the present  
 time New York is enjoying more excellent musical  
 comedies than our theaters ever before have har-  
 bored at any one time. At least half a dozen of these  
 lyricized plays have truly melodious music, plots that  
 interest with humor and sentiment, and an array of  
 singers of unusual worth. The composers of most  
 of our musical comedies are American, and they now  
 hold their own worthily with such European masters

## NO OVERCROWDING ON TOP

Harold Vincent Milligan evidently started  
 something when he stated in an address before  
 the National Federation of Music Clubs in Chi-  
 cago that the musical profession in the United  
 States is overcrowded. He explained his state-  
 ment in a way by adding that an appreciation  
 of music must be instilled in people to provide  
 a market for the great number of graduates each  
 year from conservatories and studios.

The statement has caused much comment. It  
 may have been intended to act as a stimulus to  
 general education in music appreciation, but the  
 effect, of course, is just the opposite. Instead  
 of stimulating the general public to the study  
 of musical appreciation it simply discourages a  
 lot of young people from taking up music as a  
 profession—or at least it discourages their par-  
 ents and guardians, which amounts to the same  
 thing.

If the musical profession in America is over-  
 crowded it is overcrowded with mediocrities.  
 There is not in this country, and there never has  
 been in any country, any room in music for me-  
 diocrity. Music is a highly specialized profes-  
 sion and it is practically impossible to hide  
 one's deficiencies in it. The very basis of it is  
 sound, and the most inexperienced auditor recognizes  
 the difference between musical sounds prop-  
 erly used and musical sounds improperly used.  
 The most inexperienced of auditors knows that he is  
 thrilled by the real artist and bored by the in-  
 different amateur or the second rate profes-  
 sional, and this feeling reaches straight through  
 all grades of music-making down to the per-  
 former of Irish reels, the jazz artist, the vaude-  
 ville performer, or the old time fiddler.

In the teaching profession the same feeling  
 exists, though unfortunately a lot of inefficient  
 teachers manage to deceive people into sending  
 them their children. But, even in the teaching  
 profession, the majority must be prepared to  
 prove their ability either by exhibiting results  
 by means of student recitals or by performing  
 themselves.

The bald statement that the music profession  
 is overcrowded is likely to be decidedly harm-  
 ful, for whereas it might well prevent a certain  
 number of the talentless from aspiring to mu-  
 sical careers it might also very likely discour-  
 age some possessors of real ability, and this,  
 especially in America, would be a real misfor-  
 tune. America needs to develop all of its tal-  
 ents, and today it is sure that many of them are  
 not being properly developed;—there is still a  
 prejudice—a very widespread prejudice—  
 against music as a profession.

As for the education of the public in appre-  
 ciation, that certainly is important. But it might  
 be well to begin by instilling into our public a  
 thorough and complete understanding of the dif-  
 ference between genuine professionalism and  
 semi-professionalism. There is an amazingly  
 widespread ignorance with regard to these mat-  
 ters. The school girl who picks out a little  
 tune on the piano is immediately dubbed a "com-  
 poser." The piano student who is able to play  
 Gottschalk's Last Hope or Sinding's Rustle of  
 Spring is talked of in pretty much the same  
 manner as a real concert pianist would be talked  
 of. And a violinist who can play an arrange-  
 ment of the Melody in F, the Intermezzo from  
 the Cavalleria Rusticana, or the Angel's Sere-  
 nade, is thought to be a real artist although he  
 could not play after a year's study the music  
 that the average professional orchestra player is  
 required to read at sight. If only people of this  
 sort, when they call themselves professionals in-  
 stead of the amateurs that they really are, could  
 have their pretentiousness thoroughly exposed,  
 the overcrowded profession of music would  
 automatically become amazingly undercrowded.  
 Instead of a forest of stunted trees there would  
 be a nice smooth sunlit plain with a few isolated  
 sturdy giants standing in it here and there.

of the operetta as Lehar, Eyssler, Kalman, and the  
 late Leo Fall.

There is absolutely no truth in the report that the  
 Wagnerian tenor in a German opera house, threatens  
 to resign his position unless a certain second row  
 subscriber be banned from the establishment during  
 the performances of Siegfried. It appears that the  
 offender always snores so loudly during Siegfried  
 that he awakens Brünnhilde before the tenor can do  
 so with the lengthy kiss called for in the libretto.



## VARIATIONS

By the Editor-in-Chief

The passing of Harry Osgood leaves a shadow in this office which only the lapse of months could efface. His memory, however, will linger always with his associates in the *MUSICAL COURIER*, to whom he was not only a vital cooperative force, but also a cheery and sympathetic friend.

This establishment seems not the same without Harry's propulsive personality, his ringing laugh, his ever present cigar, and his decided opinions, which, when contradicted, brought forth verbose little tempers, that flared for moments only, and then evaporated quickly under the sunshine of the man's innate and unconquerable good nature.

He was an ubiquitous attendant at all the important musical functions and gatherings, public and private, and he was warmly welcome wherever he went. Few men had more real friends than Harry, and for those friends he always was ready to break a lance.

His stock of knowledge in general musical matters, seemed to have no limits. "Ask Osgood," was one of the regular slogans among members of the *MUSICAL COURIER* staff. He was so well informed, and had his material so thoroughly systematized in his mind, that the writing of books seemed a matter of course in his coming larger career, and he had begun several important volumes when his untimely death stayed his busy mind and pen.

As a critic, Osgood belonged to the newer school, which leaves pedantry to the teachers, and history to the historians, and concerns itself with expressing purely personal reactions, and in language that may be understood not only by the musician but also by the layman.

Bach, Wagner, and Brahms were Osgood's preferred gods in music, but he also accepted Stravinsky as of the anointed, and he had warm admiration for Gershwin's Blues Rhapsody and piano concerto. He agreed with Rosenthal's dictum that the greatest melodists were Chopin and Schubert. He despised the affected bombast of the lesser modernists. He respected sincere composers even if he did not admire all of their works, as in the case of Bruckner and Mahler. He liked much of the recent English and American orchestral output. He had abiding faith in the future of our native music.

There is a broad enough creed for any critic.

The eclipse of Harry Osgood is a tragic loss to musical life in New York. We gaze at his empty desk, where he was wont to dictate sonorously, to edit, correct proof sheets of his books and compositions, answer countless telephone calls, and exchange badinage with his visitors and office confreres, and we mourn from a full heart. It is difficult to grasp that his substance has dissolved, his spirit vanished. His *MUSICAL COURIER* colleagues miss him grievously.

During the past winter we were struck with the light tone which has crept into some of the daily newspaper musical criticism in New York. How comes it that such writers are willing to be understood of the masses? Music is a divine art, and should not be brought nearer to the people.

Only a few persons understand music, and it should be their mission to keep as many as possible of their fellowmen from understanding it. Concerts and operas are not given for the public, and, as is well known, the public's money is spurned with contumely at the box office. In written accounts of musical performances plain English will by no means do, for it is understood by too many readers. Critical language must be tortured into abstruse technicalities and plentifully larded with foreign terms. A critic should always show his readers that he knows more than they do. This is generally accomplished easily enough by describing a musical performance in such a way that no one who was there ever could recognize it in the written account.

A few know-nothing critics have of late taken to writing about music in such a way that their utterances are actually understood by every lunkhead of a plain business man and his wife. That will never do. What is music coming to when a layman is permitted to read that a singer has "a pure, beautiful, even and true voice, fully able to satisfy all demands as to quality and quantity"? Anyone could gain an exact idea from the foregoing what the singer's voice is like.

In order to be true to the traditions and tenets of the critical craft, the description must read: "The singer has an organ [N. B.—A voice must never be called a voice.] which he emits in unrestrained style,

his head and chest tones being of sympathetic timbre, while his registers are uniformly developed and properly placed, and his sense of pitch is of the truest; all this being accompanied by the ability to meet every dynamic demand, from the gentlest sotto voce, through the moderate mezza forte, to the most exacting fortissimo, and without any sacrifice of that pure legato which constitutes the true bel canto."

It is to hear the registers and the head tones, and to note the effects of laryngeal pressure and diaphragmatic breathing that people go to the Opera and to the concerts. They do not know that they wish to hear those things, but they must be made to realize the true state of their own feelings. It is the solemn duty of the critic to educate the hopeless dullard who sits in stupid musical rapture through the tunefulness of Zitti, zitti, Batti, batti, Guerra, guerra, Piano, piano, Pa-pa-Papageno and Libiamo, libiamo. And there must be a sharp rap over the poll for the foolish maiden and the bestomached dowager who together palpitate through such mere music as Nume del ciel, Casta Diva, Questa o quella, Bella figlia dell' amore, Ah! fors e lui, Di quella pira and Celeste Aida.

How could the dullard, the maiden and the dowager imagine that they enjoy the music when the woodwind in the orchestra is lacking in balance, and the phrasing of the fagotte is not plastic enough? And what matters mellifluous singing so long as X aspirates his vowels with gullet pressure, through the labial muscles, and pushes his consonants sideways against the cesophagus and just below the salivary glands?

The sacred cause of music is outraged unless the singers and the public receive those singing lessons from the daily press. The misguided persons who pay money for tickets to musical performances must be made to feel that they are going to a clinic whenever they "assist" at a concert or an opera. They must go not to enjoy, but to criticise. They must dissect, analyze, lance, disintegrate, rend, sever, lacerate, disjoint, and demolish everything they

## TUNING IN WITH EUROPE

Sibyl Thorndike, who has the reputation of being England's best classic actress, has just had an outburst in which she indignantly refutes the suggestion of a distinguished predecessor—Sir Henry Irving, if I am not mistaken—that artists are the servants of the audience. "I am nobody's servant," she says in effect. "I serve something much higher than any audience can be." "And audiences," she says, "are usually nothing but lumps of suet."

I like Miss Thorndike's courage. In fact I've often wondered at the humility of the average artist when he begins to talk about his public. Now if anybody else talks of serving the public he is just plain mercenary. But to the performing artist (and the musical one, especially), his public is his god. The public's taste, presumably, is the highest criterion; the public must be satisfied, by hook or by crook. "Who pays the piper, calls the tune?"

Of course, all this is plain "bunk." The real artist doesn't think this at all. Sir Henry Irving, when he said he was the servant of his public, said it as a king would say that he is the first servant of the state. And under his breath he probably echoed Louis XIV: "L'état, c'est moi." Then why persist in the bunk? Because the public wants to be fooled? Well, "you can fool some of the people . . ."—you know your Lincoln. As I said before, I like Miss Thorndike's valor, of which wisdom may be the better part.

Erika Morini has recently been reported engaged—in the German newspapers—to a Lord Douglas, whom she is said to have met in London and who, according to the well known tradition among lords, wanted her to abandon her public career. In a letter to the B. Z. am Mittag, a popular Berlin noon paper, Erika denies the soft impeachment, though admitting that she was most pleasantly entertained by a "very charming young lord" at a party in Lady Astor's house. "My only and favorite life companion," she says, "is, until further notice, my Stradivarius, to which I have no cause to become unfaithful. Of that I expect once more to convince the readers of the 'B. Z.' before long. And to others

hear. If they are not able to find fault they are not musical.

Our great New York dailies should unite in the effort to make the plain people understand how far and hopelessly above them is this thing called music. They do not understand it, and they never could understand it. Only a few writers on music are able to understand music, because it is something which was invented exclusively for them.

"I read that Eskimo songs were given not long ago at a New York recital," writes B. T., "and I ask what fur? Also, did the pieces get a frost from the critics? They surely couldn't have roasted them."

"In a Sixth avenue hair-dressing shop," it is reported to us, "the window bears a sign, reading: 'Finger-Waving, \$1.50.' Think how much Paderewski and Rosenthal get for the same thing."

On the cover page of the Carl Fischer, Inc. piano edition of Kreisler's Caprice Viennois, its English translation is given as "Cradle Song."

Edward Johnston, the tenor, has a grown daughter, and he is in mortal fear lest she marry. "What would people say?" inquires Edward, "to a grandfather singing the role of Romeo?"

Murderers escape every night in grand opera.

Last season is past, and next season will be that of 1927-28.

The jazz writers might reply with justice, that nearly every classical composer has written dance music in one form or another.

Eastward, ho!

Got your berth?

Toot, Toot, To-o-to!

All out—Europe! LEONARD LIEBLING.

I extend, in this manner, my thanks for the good wishes, flowers and candies which they have sent me on the occasion of my supposed engagement."

All we can say is—that Germany must be the press agent's paradise.

A member of the Hallé Orchestra in Manchester has just constructed a double bass with five strings. It is 6 feet 8 inches high, 30 inches across and 10 inches deep; and it weighs about twice as much as an ordinary double bass. Which makes it, according to the mathematicians, a quadruple bass.

The Community Singing movement, which swept America ten years ago, is just sweeping England. Every football game is nowadays preceded by the singing of hymns by upwards of 50,000 throats (yes, throats, with due apologies to the vocal culturist). At the great "Cup Final" in Wembley, recently, 100,000 loyal Britishers, including King George, stood and sang the National Anthem. What puzzles us, though, is what George actually sang—"God save our gracious me"? Or did he remain silent, as a toastee when his toast is being drunk?

"Se non è vero, è ben trovato":

According to the gossip column of a London paper, a prominent American hostess was recently introduced to the Aga Khan, the spiritual ruler of several millions of Moslems in India, to whom he is the representative of God on earth. "Oh, I'm so glad to meet you," said the lady. "I know your brother Otto in New York."

Dame Clara Butt recently made her debut in Queen's Hall as a speaker. Her subject was The Returning Tide of Faith—a quality that is very helpful to audiences when listening to some prima donnas.

Indeed, Sir Thomas Beecham has just said, in a speech at the Gervase Elwes Fund dinner, that in England the whole musical profession "could only exist by faith."

He might, at least, have added the other two Christian graces—hope and charity. Usually it begins to live on hope and ends by living on charity.

C. S.

## BALL'S CONTRIBUTION TO AMERICAN MUSIC

The sudden death of Ernest R. Ball has removed a talented individual from the ranks of composers of popular songs. From the day he wrote Love Me, and the World Is Mine, twenty-two years ago, one could almost unfailingly pick out a Ball song simply by hearing it played. Ernest Ball, although only forty-eight years old when he died, lived a fuller life than most men live in seventy or eighty years. At all times and in all places he was himself. Precedent or even the unwritten rules of society never held him in bounds—an indefatigable worker, always doing a man's size job, and yet, at play, a boy who refused to grow up. Coming to New York from Cleveland when only a young man of twenty-odd years he sought the popular song field although possessed of a thorough musical training. He was a pianist of more than ordinary ability and had a voice particularly in tune with the ballad type of song, but one that he did not use in a professional way until long after he had firmly established himself in the front rank as a composer of ballads. His first song success, Will You Love Me in December as You Do in May, written almost twenty-five years ago in conjunction with James J. Walker, the present Mayor of New York City, was shortly followed by Love Me and the World Is Mine. The success of this song was not only instantaneous, but it also was the public acceptance of Ball's individuality. So indelibly was it stamped on every bar of this composition that practically every song he wrote thereafter, with but few exceptions, showed a relationship to Love Me and the World Is Mine, a Ball composition that was purely inspirational and individual. He followed this with Till the Sands of the Desert Grow Cold; Ten Thousand Years from Now; Let the Rest of the World Go By; West of the Great Divide; Good-bye, Good Luck, God Bless You, and fifteen or twenty other ballad successes, including the immortal Mother Machree, originally introduced by Chauncey Olcott and made world famous by John McCormack. He vibrated with melody even when composing songs for the concert stage. His When Irish Eyes Are Smiling, In the Garden of My Heart, Who Knows and Dear Little Boy of Mine are in the repertory of many of our best known concert singers. No fanciful tale of a composer dying in poverty can be spun for Ernest Ball. True, he died in harness, a few minutes after completing his vaudeville turn in Santa Ana, Cal., but that was because singing and playing the piano was life to him. A most liberal spender, yet at the same time a most consistent earner of revenue, his royalties having amounted to as much as \$50,000 in one year. American music has been enriched by Ernest R. Ball, the composer. Millions of copies of sheet music, phonograph records, and player rolls of his songs have been sold during the past quarter of a century, and many of his songs will be still selling twenty-five years from now.

## A GERMAN MONOPOLY

With very few exceptions all the eminent conductors have come from Germany. Paris, London, Vienna, Petrograd, and latterly New York, Chicago, Boston, Baltimore and some other American cities, have excellent music schools, which have produced theorists, instrumentalists, singers, and teachers. But Germany always has been, and still is, turning out the conductors.

Inasmuch as this important sphere of musical endeavor is decidedly lucrative, it seems strange that the practical-minded American musician has not turned his efforts in that direction.

But then again, is it strange? Has an American musician much of a chance to break into the ranks of the upper crust of conductorship? He may have the theoretical knowledge, the native ability, the personality and the various other necessary qualities, but where is he going to get the all-important qualification, experience? The finished medical student goes to a hospital to learn the practical application of his knowledge; the law graduate enters a law office; the art student paints. But where is our aspiring young musician going to conduct? There lies the difficulty.

In Germany every city of any consequence has its civic opera and its symphony orchestra. The young conductor who has shown ability at the conservatory is in line for a position with one of these organizations. He gets the opportunity to conduct standard works in an atmosphere of correct tradition, and above all, he gets in early touch with the actual orchestra. His shortcomings soon give way to the kindly (?) looks and "sub-rosa" remarks of the musicians playing under him, and, if he is talented and

has the adequate theoretical foundation, he is on the direct road to become "Meister."

Not until we have permanent operas and symphony orchestras maintained by state and municipal governments, thus offering a field to which the embryo conductor can look for encouragement, support and actual experience, not until such a day will the American musician have a chance to assert himself in this important and profitable branch of musical activity.

The orchestras and opera companies of America all are under private control, and in every instance they demand experienced conductors. Some of the organizations even desire conductors of worldwide celebrity, and they pay a corresponding fee for them—sometimes as much as \$60,000 for forty concerts.

## ARTISTIC PRIDE

A very prominent young violinist tells us that Kreisler has just refused an offer to play at one of our big moving-picture houses for one week at an honorarium of \$6,000. He himself, he says, was

## HARRISBURG (PA.) FESTIVAL

(Continued from page 5)

Se Saran Rose, by Ardit, and in her encore, a Swedish folk song, which was exquisitely done. Mme. Van der Veer's interpretation of Wolf's Zur Ruh was much appreciated and two Rachmaninoff songs were sung with fine feeling. Her double encore was Because, by d'Hardelot, and Lily Strickland's Mah Honey Chile. Mr. House was warmly greeted and his songs were beautifully sung. As a request number, his first encore was Ward-Stephens' Christ in Flanders, with the composer at the piano, and Ganz' A Mem-



WARD-STEPHENS,

festival director, who was in charge of the annual May music festival given in Harrisburg, Pa.

ory. His voice has that quality which can only be expressed in colloquial terms: "It gets under one's skin."

"A work of surpassing beauty sung in a surpassingly beautiful way" was the universal comment on Wednesday night after the presentation of Saint-Saëns' Samson and Delilah, so dramatically given as to make one visualize the scenery, the costumes and the large orchestra attendant at the production of the same work of the opera stage. The chorus under the very capable baton of Ward-Stephens, and the soloists—Mme. Van der Veer as Delilah, Mr. House as Samson, Mr. Patton as the High Priest of Dagon, Elmer H. Ley as Abimelech, Clarence H. Sigler as an aged Hebrew, Harry Etter, John P. Gibson and Robert H. Bagnell as Philistines—and Harry Rowe Shelley at the organ, Helen Bahn at the piano and Henry Vater, tympanist, all gave a performance that met every demand in an adequate way. Saint-Saëns wrote the music in the exact spirit of the text, thrilling in its drama, barbaric in its splendor and inexorable in its tragic, yet triumphant ending. The soloists and chorus gave an interpretation which is outstanding in the musical history of the city.

It would be vain to pick out highlights in a performance made up entirely of highlights. Mme. Van der Veer's impersonation of Delilah left nothing to be desired. Now sinister and spiteful, plotting against the Samson whom she plans to betray; now tender in her endeavor to ensnare him, then mocking him in his downfall, her voice was melting in its beautiful velvety quality, forceful and of widest range, every note perfect. Her outstanding arias, Oh Love, Thy Might Let Me Borrow, and the familiar My Heart at Thy Sweet Voice, almost brought her hearers to their feet so much enthused were they by her art. Mr. House as Samson showed every expression in his wonderful voice. His rebuke of the Hebrews for their lack of faith was an inspiration; his love song to Delilah showed that tender quality in his voice which few tenors have; and the pathos of his prison scene and the triumphant death song ending on a high B as he pulls down the pillars of the temple, were superb. Mr. Patton as the High Priest of Dagon was in-

offered four weeks at \$1,500 per week, and did not accept.

"Artistic pride," he offers as an excuse, but it does not seem justified and in accordance with twentieth century ideas and standards. An artist can play just as well and legitimately in a cinema as in Carnegie or Town Hall. Richard Strauss conducted his compositions at Wanamaker's department store. Elman, McCormack, Galli-Curci, Sousa, and other great artists have given Sunday night concerts at the Hippodrome.

The moving picture industry is based on an epoch-making invention, and the efforts of able minds have enlisted vast capital in the construction and operation of magnificent cinema-palaces in New York, the like of which cannot be found anywhere in the world.

Many thousands of people who do not, and cannot go to symphony concerts, go to the "movies." And they are eager to hear and appreciate the best there is in art. Can it be said that a great musical performer demeans himself by bringing home the glory and inspiration of his talents, and the music of the masters, to hundreds of thousands of persons hungry for the beauties of supreme musical art?

tensely vindictive and dramatic. His singing revealed the paramount art which is his, vocally and interpretatively. The duet between Mr. Patton and Mme. Van der Veer was a marvelous number, marvelously done. Dr. Shelley received continued and vociferous applause after the bacchanal dance, tense and barbaric in tone, super-colorful in its interpretation, with every resource of the fine organ brought into play and with Henry Vater and his tympani adding much to the atmosphere of the number. The local assisting artists enrolled from the male chorus performed in a way to make the city proud of them. Elmer H. Ley and Clarence H. Sigler had the larger share of these solos and were entirely satisfactory and in excellent voice, as were also Robert H. Bagnell, John P. Gibson and Harry Etter.

Too much praise cannot be given to the chorus. The lamentation of the oppressed Hebrews was an adequate and convincing opening number, given with the assurance of a well studied work. Another excellent chorus was Praise Ye Jehovah, voicing the faith of a downtrodden people. The women's chorus, Now Spring's Generous Hand, was exquisitely done with beautiful and clear tone; the famous derisive chorus, Ha! Ha! Ha! was difficult but flawlessly sung, and the last wild shriek of terror as the temple falls, was truly bloodcurdling in its atmosphere.

## THURSDAY'S CONCERT

Mary Craig, the young Georgia-New York soprano, made her initial appearance in a group of three songs at the artist recital on Thursday afternoon and was welcomed cordially by her hearers. She sings with warmth of temperament and well studied art, and is true to pitch. Her voice is flexible and pure and of much promise. For her encore she sang Il Bacio, by Ardit.

Mr. House, who opened the program, sang as one of his group, a manuscript composition of Ward-Stephens' new song, I Remember, I Remember, the words by Thomas Hood. The composer had been struck anew by the beauty of the words when the famous English preacher, Dr. G. Campbell Morgan, repeated them in Grace Church last year. The urge to write a melody to fit these words was strengthened by a letter from Ward-Stephens' daughter, Ruth Stephens, a student at Wellesley, who asked for a song written by her father for a Christmas gift. Mr. House in his introductory remarks about the song expressed the opinion that it will be one of the "songs that will live." Two encores were demanded of the singer and he gave I Hear You Calling Me, by Marshall, and "Ah Moon of My Delight," from In a Persian Garden, by Lehman.

Mme. Van der Veer's numbers were enchantingly sung—a Handel aria, Cyril Scott's Lullaby and the joyous Come to the Fair by Martin. Her encore was My Lover Is a Fisherman. Mr. Patton strengthened his already strong hold on Harrisburg audiences by his songs, the last of which was Sidney Homer's Casey at the Bat, graphically acted out. For an encore he sang Oh, Miss Hannah. The duet, Solenne in Questa Ora, from Forza del Destino, by Verdi, sung by Mr. House and Mr. Patton, had to be repeated. Another duet, Lehman's Cautionary Tales, sung by Miss Craig and Mr. Patton, was so humorously sung that they "brought down the house." Dr. Shelley played as an organ solo his own Fantasia on Wagner's Nibelungen themes, and for an encore another fantasia on Carmen by Bizet. Both numbers were given with rich registration, with agility of fingers and feet, and were received with acclaim.

## THE CLOSING PROGRAM

The closing event of the festival was a program of choruses and solos, the main number being Harry Rowe's Shelley's cantata, Lochinvar's Ride, with the composer at the organ and with Mary Craig singing the cadenza and obligato in a lovely tone. She deserves much praise. The work is tuneful and was well sung. The chorus caught the composer's spirit in excellent fashion and Dr. Shelley received an ovation from the audience at the end of the work. The women's chorus sang two numbers, as did also the men's chorus, and the concert closed with a mixed chorus in Wynken, Blynken and Nod, by Nevin, with Miss Craig singing the obligato.

Miss Craig's solo number, the Jewel Song from Faust, by Gounod, showed the beautiful lyric quality of her voice. Her encores were Since First I Met Her, by Mary Turner Salter, and the Negro Spiritual, Swing Low, Sweet Chariot, for which the singer played her own accompaniment and which was charmingly given in her own native Georgian drawl. Mme. Van der Veer again captivated her hearers by her solo, Air de Lia from L'Enfant Prodiges, by Debussy, and her encore was Moon Behind the Cottonwood, by Cadman. After an impressive singing of O Paradiso from L'Africana by Meyerbeer, Mr. House gave Vesti la Giubba, from Pagliacci, by Leoncavallo, facing the chorus, which compliment was greatly appreciated.

Mr. Patton's Toreador Song from Carmen, by Bizet, was presented in a preeminently artistic way and was followed

(Continued on page 42)



### North Shore Festival Program and Soloists

Anna Case has been added to the array of assisting artists who will take part in the Chicago North Shore Music Festival, May 23 to 28. The noted concert soprano will take the place of Mary Lewis, whose engagement was cancelled owing to her abrupt departure for Europe. Miss Case will appear on the program of the closing evening, May 28, together with Lawrence Tibbett, baritone. The other assisting artists, whose appearance is assured, will include: Florence Austral and Louise Loring, sopranos; Sophie Braslau and Doris Doe, contraltos; Edward Johnson and Paul Althouse, tenors; Horace Stevens and Lawrence Tibbett, baritones, and Mischa Levitzki, pianist.

Elijah will be presented the opening evening, and in this the chorus of 600 voices will be augmented to 800. The soloists will be: Louise Loring, Doris Doe, Paul Althouse and Horace Stevens. This well known oratorio was selected largely for the purpose of giving music lovers of the west an opportunity to hear Mr. Stevens as Elijah, the part in which he has won renown in England.

Confidence is expressed that the big novelty of the festival, the Sea Symphony, by R. Vaughan Williams, will score an unqualified success when it is presented May 26 by the chorus and full orchestra, with Miss Austral and Horace Stevens as assisting artists. This forecast is based largely on opinions that have been expressed by members of the chorus, who are captivated by the score and its possibilities.

Old Johnny Appleseed, the cantata by Harvey B. Gaul, is a novelty in this section. It will be presented Saturday afternoon, May 28, by a children's chorus of 1,500 voices. From one to four of the artists will be heard at each concert and each will be given special opportunities. Frederick Stock will lead the Chicago Symphony Orchestra in the orchestral numbers.

### FESTIVAL SEASON IS ON

The festival season in Europe is beginning and, it might be said, just ending. The last of the Beethoven festivals has just been reported, and now in every part of Europe music festivals of the greatest possible interest are being advertised that will occupy the entire summer. A list of such festivals finds its place each year in the MUSICAL COURIER and will undoubtedly be of genuine interest to the large number of music lovers who are able to go abroad.

Jules Daiber, American representative of the European Festival Association, who has his offices in the Steinway Building, has issued descriptive literature concerning the festivals. On the front of the pamphlet are portraits of Brahms, Mozart, Wagner and Beethoven and a picture of the Frankfurt Opera House. Frankfurt, it appears, will be one of the principal festival centers. From June 11 to August 28 there are to be in Frankfurt a series of musical and dramatic performances as well as the very important season of concerts given by the International Society of Contemporary Music. This is held during the week beginning June 30, and the programs will include compositions by the leading modern composers of every country in the world. Two American works are to be given, Gilbert's Place Congo and Copeland's Music for the Theater. They are to be conducted by Harmati, conductor of the Omaha Symphony Orchestra.

On June 11 begins a Wagner cycle under the direction of

Prof. Clemens Krauss, who is to be one of the conductors of the New York Symphony Orchestra next season. On June 29 the premiere of Busoni's Faust is to be given, and from August 20 to 28 there is to be a Strauss cycle in which the six great Strauss operas will be given under the direction of the composer.

### PHILADELPHIA, PA.

#### STRAWBRIDGE & CLOTHIER CHORUS AND OPERATIC SOCIETY

The twenty-third annual concert of the Strawbridge & Clothier Chorus, whose membership is drawn from the employees of The Strawbridge & Clothier store, took place in the Academy of Music, Herbert J. Tily conducting, as he has during the entire twenty-three seasons. The chorus was assisted by the Anglican Choristers, a body of forty-two of the best vocalists in the city, and accompanied by members of the Philadelphia Orchestra.

Part One of the program was devoted to five choral numbers, of which Let Their Celestial Concerts All Unite, by Handel, made a fine opening and was well sung. In Piusuti's The Parting Kiss, the tone of the chorus was excellent, even in the à cappella numbers, the parts beautifully balanced and releases remarkably good. However, one would expect all this in a chorus under the leadership of a musician of Mr. Tily's rank and standing. A pleasing feature of this first group was the initial performance in Philadelphia of Romany Rye, a male chorus, the poem by T. A. Daly and music by Mr. Crawford of Princeton. The latter was present and conducted his own composition, in which orchestra and voice parts weave interesting musical material admirably suited to the lilt of the poem. Part Two contained the finest numbers from a musical standpoint, consisting of two choral numbers—Spring, which was an adaptation of the Blue Danube Waltz, and Autumn, by Grieg, while When Summer's Merry Days Come and The Snow Flake (both by Davies) were sung beautifully by the Anglican Choristers, each number preceding an artistic tableau of the four seasons.

The third part of the program was an excellent production by the Operatic Society of the chorus of Gilbert and Sullivan's Trial by Jury, in which the very capable cast brought out the full humor of the operetta. The principals were Maud Evans, Bernard Poland, Louis Starr, Harold Simonds and Frederic George, each filling the various roles in voice and acting in altogether delightful manner. It was about the best performance of the operetta given in Philadelphia in years, and it received the enthusiastic applause of a large audience.

#### ROSEMARY ALBERT IN RECITAL

A delightful recital was given in the foyer of the Academy of Music by Rosemary Albert, dramatic soprano, assisted by Mary Miller Mount, accompanist, and Joseph Wissow, piano soloist. Miss Albert opened her program with Handel's Care Selve, followed by Nina (Pergolesi) and Romanza from the opera, La Wally (Catalani). Her next group was a French one, including numbers by Duparc, Bizet, Debussy and Massenet, of which the Debussy Romance was especially well done. Mr. Wissow played a group of four numbers—the Brahms G minor Rhapsody, Tambourin by Rameau-Godowsky, Epilogue by Korngold, and Valse Brillante by Chopin. Mr. Wissow has a powerful touch and great facility in his art. His audience received his numbers cordially and he responded with a pleasing encore. Miss Albert's third group, following Mr. Wissow's appearance, included two songs by Gretchaninoff and two by Rachmaninoff: The last one, In the Silence of the Night, met with such vociferous applause that it was repeated. The closing group was composed of songs by Sibella, Hue, Scott and LaForge. Miss Albert has a voice of wide range and power, coupled with fine dramatic possibilities. She sings with ease and assurance and is most gracious in acknowledging the audience's applause. Her final encore was also well given. Mary Mount, as the accompanist, was fine as usual. Mrs. Mount's artistic work in this line is so well known to MUSICAL COURIER readers that more is unnecessary.

#### PHILADELPHIA OPERATIC SOCIETY

The Philadelphia Operatic Society presented Mignon for its last opera of the season in the Academy of Music. It was a splendid performance in which all of the principals did fine work. Nyra Dorrance, in the title role, showed promising dramatic ability, in addition to having a smooth, rich voice. Edyth Patman as Filina, displayed a good coloratura voice and sang with ease and assurance. Her acting was also good, and her various arias met with pronounced applause. Helen Ackroyd-Clare as Frederick was a marked success, both vocally and dramatically. Herman Gatter as Wilhelm, Frederick Homer as Lothario, Horace Entreen as Laertes, were all fine, as were also Daniel Matthews as Giarno and Renato De Lauro as Antonio. The stage settings were delightful, and with the exception of some rather ragged work on the part of the chorus, everything was well done. Clarence K. Baw-

## NEWS FLASHES

### Enesco to Play Under Shavitch Direction

(By special cable to the Musical Courier)

Madrid.—Enesco soloist under Shavitch with the Philharmonic Orchestra in Madrid next Wednesday. (Signed) T. L. S.

### Brailowsky Makes Box Office Record in Rio de Janeiro

(By special cable to the Musical Courier)

Rio de Janeiro.—Brailowsky arrived May 2. Played same night and afternoon of May 3. On May 13 he gave his tenth concert at the Municipal Theater, Rio, with greater success than ever. Record box office receipts. Played recital also at American embassy. A reception was given for him at French embassy. (Signed) VIGGIANI.

den as conductor surmounted the various difficulties cleverly and carried the performers (both orchestral and vocal) through to success. M. M. C.

### Ferrabini to Return to Boston Conservatory

Ester Ferrabini, opera prima donna, has just announced her return to America the coming fall to resume teaching at the Boston Conservatory of Music. Mme. Ferrabini's name is internationally known as she has appeared in all the prin-



ESTER FERRABINI

icipal cities of Italy and throughout the United States, Canada, Central America and Cuba. She is especially noted for her interpretation of the role of Carmen. For six years she was connected with the vocal department of the Boston Conservatory of Music as teacher and opera coach and acquired a wide reputation for the excellence of her instruction. Her magnetic personality also endeared her to the student body and faculty and all will eagerly welcome her return.

### A Successful Huss Pupils' Recital

A group of artists and advanced pupils of Mr. and Mrs. Henry Holden Huss gave a concert on May 7 at Guild Hall, Steinway Building. The young people gave a good account of themselves, playing and singing with real artistic feeling and technical finish. Those taking part were: Mary Bush, Gertrude and Sylvia Folston, Mabel Merrill and Irene Parsiotv, singers; Iris Alexander, Amy Balog, Mae Carden, Frances M. Connor, Beatrice Dolan, Jewell Hirshfield, Clair Rose Stork, Charles Ames, William Craig and Edmund Nasadoski, pianists.

The program opened with a musicianly performance of Bach's concerto in C for two pianos (first movement). Other especially interesting features were the artistic singing of Mabel Merrill and Irene Parslow (the latter young artist has been broadcasting lately with success). The musical quality of tone and clear diction were to be remarked in all the young singers. Beatrice Dolan made a decided hit with her brilliant interpretation of Chopin's third ballade. Frances M. Connor played Bach's C minor fantasy with delicate finish, but was handicapped by a lapse of memory. Charles Ames, William S. Craig and Edmund Nasadoski gave pleasure with their artistically played solos. The last two pianists gave adequate and tasteful accompaniments to the singers. The large audience was most enthusiastic.

### SCHNEEVOIGT TO CONDUCT LOS ANGELES PHILHARMONIC

Georg Schneevoigt has been chosen to conduct the Los Angeles Philharmonic Orchestra next season, assuming the position left vacant by the death of Walter Henry Rothwell. Schneevoigt was born in Wiborg, Finland, studied at the Helsingfors Conservatory in Sondershausen, Leipzig, and, with a state scholarship, in Brussel, and Dresden. He was for a time cello teacher at the Helsingfors Conservatory and a member of the Philharmonic Orchestra. He then became conductor of the German Choral Society and conducted the summer symphony concerts in Riga. Later on he conducted the Kaim Orchestra in Munich and appeared as guest conductor in many other cities. Since that time, his reputation having been firmly established, he has been conductor of the regular concerts in Riga and Helsingfors and has been in much demand as guest conductor.



GEORG SCHNEEVOIGT

### Annual Prize Competition at Chicago Musical College

One of the big musical events of the season is the annual prize competition of the Chicago Musical College, which always takes place at Orchestra Hall the first week in May. The competition this year was held on Saturday evening, May 7. The Chicago Symphony Orchestra, under Henri Verbruggen, supplied the accompaniments for the young and talented competitors.

The result of these competitions has already been made known to the readers of the MUSICAL COURIER, the winners having been announced in a previous issue of this paper. Inasmuch as the winners as well as the losers proved to be exceptionally talented, those who win the prizes have been asked for their pictures for reproduction in the MUSICAL COURIER, as probably some day they will be heard as professional artists.

Marie Crisafulli, pupil of Edward Collins, won the Conover grand piano presented by the Cable Company of Chicago. This young lady had a very close competitor in Eleanor Sink of Little Rock, Ark., a pupil of Alexander Raab. In the competition for an old violin presented by Lyon & Healy of Chicago, Samuel Thaviu of Evanston was returned the winner after his superb rendition of Auer's Hungarian Rhapsody. The voice competition revealed the big strides made by the vocal department in the last two years. The winner was Lydia Mihn of River Forest, Ill., a pupil of Isaac Van Grove, who sang the aria *Où va La Jeune Indoue* from Delibes' *Lakme*. Eunice Steen, from Auburn, Nebr., a student from the class of Herbert Witherspoon, won the second prize; she sang *Ah Je Veux Vivre* from *Romeo et Juliet*. The third prize was equally divided between Faye Crowell of Waverly, Ill. and Gretchen Haller of Herkimer, N. Y. The competition for the Mason & Hamlin grand piano revealed an already full-fledged professional in Ruth Orcutt, not that this young woman has appeared in concert and recitals, but because she can now enter the professional field fully equipped, as was proven by her beautiful rendition of the difficult Rachmaninoff concerto in C minor. This number would tax the virility of a man, yet Miss Orcutt's playing was so forceful that she won over Paul Breitweiser from Anderson, Ind., and Hannah Braverman of Chicago. The latter two divided the second prize, as the judges—Prof. Auer, Eugene Hutcheson, Henri Verbruggen and Pasquale Amato—found their playing equally satisfactory and decided to have the second and third prizes made into one and divided between the two. Besides the piano above referred to in the fourth competition, the student who gained the second highest average was awarded a prize fellowship valued at \$300 and the third highest average a prize fellowship of \$50. In the vocal contest three prize fellowships were awarded.

The prizes for next season at the Chicago Musical College have already been announced. They will consist of a Mason & Hamlin grand, a Conover grand, Vose & Sons artist grand, a valuable violin, and prize fellowships.

### Public Tests and Exhibition of Sight Singing

At the Manhattan Trades School, 127 E. 22nd Street, Tuesday evening, May 24, at eight P. M., the students of the combined New York and Brooklyn Popular Singing Classes are to demonstrate the results accomplished by them during the season which began last October, meeting every Tuesday and Thursday evenings respectively.

Numerous tests will be given which will be sung by the class at sight (without the aid of an instrument of any kind), such as singing intervals within the compass of two octaves, also the singing of duets, trios and quartets from the staff at sight, to execute difficult time and rhythm in compound and mixed time, ear training showing the ability to recognize and name sounds when heard, and mentally singing a melody, keeping time, tune and pitch correctly which is to be verified and proved to all present.

These Sight Singing Classes (so-called) are truly educational music classes and open to the public, anyone between the ages of sixteen and sixty wishing to learn is eligible without previous knowledge of music or voice trial. Their slogan is: "If you can talk, you can learn to sing and read notes from the staff." Every year among its members will be found players of various kinds of instruments, vocal students and teachers, future solo singers, organists, grade teachers and supervisors of music and many who know nothing about music.

These classes were organized in Brooklyn in 1898 in what is known as the Bedford District, under the auspices of the Brooklyn Institute of Arts and Sciences; later others were started in the Eastern District, South Brooklyn, and for many years at the Art Building on Montague Street and at the Academy of Music. At present they meet in Public School No. 15, Flatbush, Third Avenues and Schermerhorn Street. The New York classes were organized last year, meeting at the Washington Irving High School. This season they were held at the Manhattan Trades School, corner East 22nd Street and Lexington Avenue, where they will continue to meet.

The present director of the classes is Wilbur A. Luyster, who has been acting in this capacity since their organization. He has been director of sight singing at the New York Col-



CHICAGO MUSICAL COLLEGE CONTEST WINNERS

(1) Maria Crisafulli, pupil of Edward Collins, winner of the grand piano offered by the Cable Piano Company. (Photo by Russell.) (2) Lydia Mihn, pupil of Isaac Van Grove, winner of the Vose & Sons grand piano. (Photo by Root.) (3) Ruth Orcutt, also an Edward Collins pupil, who won the Mason & Hamlin piano. (Photo by Daguerre.) (4) Samuel Thaviu, pupil of Leon Sametini, winner in the violin competition.

lege for many years, also for the Metropolitan Opera Company (eight years), besides at many parochial and private schools. He is a representative of the celebrated French system known as the Galin-Paris-Cheve Method and has become known as a specialist in this branch of music and choral direction.

### New Songs by Seismit-Doda

Maestro Seismit-Doda's versatility as a composer has found a new mark this season in the widely contrasting colors and moods of his new songs. Among them are *Notte Lunare* (Moon Darkness), which has been called an entrancing and vibrant Italian melody and is to be recorded by Beniamino Gigli, and *Cavalcata Zingaresca* (Gipsy Cavalcade), a passionate Gipsy song, which will be recorded by Titta Ruffo. Both poems are by Silvio Picchianti and the English version is by Sigmund Spaeth. The third number is a quiet and sentimental song entitled *Le Livre de la Vie* (The Book of Life), text by Lamartine with the English version by Mr. Spaeth. This song will be recorded by Emilio de Gogorza. The records will be made upon the re-

turn of these artists from abroad for the opening of the Metropolitan Opera season. Messesgeld Santiago, Filipino baritone, associating with Roxy, wrote Spanish lyrics to one of Maestro Seismit-Doda's melodies, a Habanera entitled *Isabelita*, the English version by Y. P. Coombs, who is also connected with Roxy. These Seismit-Doda songs were broadcast through Station WGL on May 11, this being the first of a series of programs by American composers at which all of the songs are to be sung in English. Querida, a popular ballad by Maestro Seismit-Doda closed the interesting program. The artists were Josephine Forsyth, soprano; Marian Vota, contralto, and Falter Thibault, baritone.

### Judges for Friends of Music Competition

Artur Bodanzky, Willem Mengelberg, Rubin Goldmark and Ernest Schelling have consented to act as judges in the competition announced by the Society of the Friends of Music. The society is ordering, through the generosity of one of its board of directors, Alfred Seligsberg, a prize of \$1,000 for a work suitable for performance by the Friends of Music. Details may be obtained from Richard Copley, 10 East 43rd Street.



# EDWIN SWAIN

Baritone

Season 1927-28 Now Booking

Management: ANNIE FRIEDBERG

Fisk Building, New York City



## CLEVELAND, OHIO

CLEVELAND, O.—The seldom heard St. Mathew's Passion was given at Masonic Hall as a last triumph of the season by the Greater Cleveland Lutheran Chorus, under the direction of F. W. Strieter. This singing society has brought great honor upon itself for the sterling work it has done in the past two seasons, and its rendition of this glorious Bach work was the finest achievement yet. Solo parts were sung by Florence Wasson, soprano; Arthur Kraft, tenor; Charles T. Tittman, bass-baritone; John O. Samuel, bass, and Marie Stone Langston, contralto. Albert Riemschneider presided at the organ and Mrs. J. Powell Jones was at the piano. The symphonic ensemble of Walter Logan furnished an admirable background for the beautiful singing.

Charlotte Mehninger was heard in a concert in the ballroom of Hotel Cleveland. Miss Mehninger, who is the possessor of a sonorous and opulent contralto voice, sang songs in German, Russian and English, accompanied by Helen Cosley Conrad, and several piano solos were played by Ruth Fox.

The Schumann Club, a society of over thirty women's voices, singing under the leadership of Walter H. Belding, gave its annual concert in the ballroom of Hotel Statler. Several folk song arrangements by Deems Taylor were sung, as well as Since You Went Away, by Rosamond Johnson, and Fox's Tragic Tale, in which the solo part was sung by Dorothy Duckenbrod. Accompaniments were played by Laura Louise Bender. Howard Justice, Cleveland tenor, was the soloist, giving several admirable songs to the accompaniment of Ben Burtt.

Vincent St. John, tenor, a newcomer in the city, made his initial bow in a recital in the ballroom of the Wade Park Manor, pleasing his audience with a nicely chosen program of songs, which included several operatic arias. Mrs. J. Powell Jones played his accompaniments, and he was assisted by Elizabeth Richards, violinist, and Margaret Sharp, cellist.

In the Allerton ballroom, Raoul S. Bonanno, Cleveland vocal teacher, gave his annual recital, singing a selection of Italian folk songs, as well as Vision Fugitive from Herodiade and the Credo from Otello. He was assisted by Mrs. M. L. Bernstein, coloratura soprano, who sang Qui la voce from I Puritani. Mrs. Gwendolyn Bayless Bonanno furnished accompaniments for both singers.

E. C.

## La Forge-Berumen Artists in Recital

Pupils from the La Forge-Berumen Studios gave a concert for the Woman's Club of Mamaroneck at Mamaroneck, N. Y., April 26, before a capacity audience in the auditorium of the high school. Gretchen Altpeter, soprano, opened the program, her charm and lovely voice immediately captivating the audience, and Evelyn Smith furnished accompaniments that were in exact accord with the singer. Manlio Ovidio, baritone, was next heard in a mixed group of Spanish and Italian songs accompanied by Mr. La Forge. The richness of tone in Mr. Ovidio's voice is worthy of comment, he sings with deep feeling and his breath control gives evidence of intelligent study and correct methods. Beatrice Godwin, soprano, revealed a fine voice and good interpretative ability in Stornellata marinara by Cimara, and Sybil Hamlin, her accompanist, gave fine support. A coloratura of unusual ability, Flora Bell, was next heard accompanied by Mr. La Forge. She negotiated the difficult runs and trills with a crispness and finish that was a delight. Erin Ballard, pianist, gave a group of solos in her usual brilliant manner. Technical excellence and interpretative ability above the average were in evidence in Miss Ballard's playing. Mary Tippet, soprano, sang a group in a sweet, strong voice. Miss Tippet, although but fifteen years of age, sang with feeling and understanding. Marianne Dozier, contralto, rendered the aria from Il Trovatore, with taste and artistry. Besides her register is smooth and even throughout its extensive range. Myrtle Alcorn played Miss Dozier's accompaniments with skill. Frances Fattmann, a dramatic soprano of fine attainments, concluded the program with Song of Love by Mr. La Forge and the Suicidio aria from La Gioconda. The beauty of tone in Miss Fattmann's voice and her dramatic delivery proved a fitting ending to an excellent program.

## Annie Louise David Gives Portland Program

On April 25, Annie Louise David, harpist, gave a program in Portland, Me., at the Eunice Frye Home. The occasion was the presentation of a solarium to the home by Miss David's aunt in memory of the harpist's grandmother, Nancy L. Berry, and another aunt, Nellie H. Berry. In their honor Miss David played one of their favorite numbers, to an Aeolian Harp, as the opening selection on the program. Following this selection came Miss David's arrangement of the Prize Song from Die Meistersinger, Beethoven Minuet, Bach Bouree, a Valse by Brahms and a Corelli Gigue. A group of modern French selections, Handel's Largo, Lake Louise by Kostelanetz, Introduction and Cadenza by Turrell, Chinese numbers by Friml and Lively were also featured. The Portland Evening Express commented on the event in part: "Miss David plays the harp with an exquisite artistry that makes it evident why she is considered one of the greatest exponents of that instrument in this country. She achieves unguessed depths of tonal beauty from it, and at moments a rare ethereality which is almost breath-takingly lovely.... Particular interest was lent to the two Chinese numbers by reason that they were presented in a Chinese coat which had belonged to the favorite wife of the ex-emperor of China and had been adorned with embroideries depicting the history of China dating as far back as 350 years.

Miss David's other recent activities include appearances at the Reformed Church of Harlem and Lafayette Presbyterian Church, both on Easter Sunday, and also at the old Bergen Church in Jersey City on May 1. June 3 the harpist is sailing for a three months' trip to Europe on the S. S. Majestic, after which she will go to California for her classes there.

## Song Dedicated to Abby Morrison Ricker

Mrs. Willard Brown has dedicated her latest song, Shadows, to Abby Morrison Ricker, who sang this number and another by the same composer at the Commodore Hotel with the Commodore Orchestra on May 15. The program for this concert was broadcast.



**ISABEL RICHARDSON MOLTER**  
AMERICAN SOPRANO  
E. A. LAKE MANAGEMENT  
101 Park Ave. Suite 1107 ~ Midland Trust Bldg.  
New York City. St. Paul, Minn.  
In New England—Aaron Richmond, Pierce Bldg., Boston

## MOST PROFICIENT NEGRO CHOIR IN AMERICA

Available for Recitals, Concerts or Special Programs of Negro Spirituals

WILSON LAMB, Organizer and Manager - - - - - METROPOLITAN BUILDING, ORANGE, N. J.

**VAN YORX THEO. — TENOR**  
Studio: 4 West 40th Street, New York  
Opposite Public Library. Tel. 4792 Penn.



**Rosa Ponselle**  
VICTOR RECORDS KNABE PIANO  
METROPOLITAN MUSICAL BUREAU  
33 W. 42nd St., New York City

## DR. WILLIAM C. CARL

INSTRUCTOR OF

Harold Vincent Milligan, Willard Irving Nevins, George William Volkel, Frederick W. Schlieder, Jessie Craig Adam, Hugh McAmis, David Hugh Jones, and many other prominent organists at the GUILMANT ORGAN SCHOOL.

Send for Catalog

17 East Eleventh St., New York City

**HACKETT**  
TENOR  
Chicago Opera  
Mgt.: WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.  
250 West 57th St., New York

**ROSATI CIGLI'S Only Teacher**  
Vocal Studio: 24 West 59th St., New York City  
Circular Mailed on Request Phone Plaza 2875

**DUNNING SYSTEM** of Improved Music Study for Beginners  
THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?  
Normal Classes as follows:—  
**MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City, July 14, 1927**

KATHARINE M. ARNOLD, 93 Madison St., Timin, Ohio. New York City, 16 East 11th St. Stuyvesant 1640.	ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Indianapolis, Ind., May 16; Cincinnati, O., June 21; Chicago, Ill., July 28; Columbus, O., Early Fall.	MRS. WESLEY PORTER MASON, 1927 Classes. Apr.—Chicago, Ill., 10834 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, 4409 Gaston Ave.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, June 1st; San Antonio, Texas, July 7th, Chicago, Ill., Aug.	BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	ROBIN OGDEN, Box 544, Waterbury, Conn.; June 1, 1927.
ELIZETTE REED BARLOW, corner Central Ave. and First St., Winter Haven, Fla. Tampa, June; Asheville, N. C., July.	IDA GARDNER, 17 East 6th Street, Tulsa, Okla.	MRS. LAUD GERMAN PHIPPEN, 1836 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.	GLADYS MARSAIS GLENN, 1217 Bowie Street, Bivins Place, Amarillo, Texas; June 10, Amarillo; July 15, Albuquerque, N. M.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex., June.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.	STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Three months class beginning April. Summer Class June 27th.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.
BEULAH CROWELL, 201 Wellston Bldg., St. Louis, Mo. Teachers classes: St. Louis—March, July, Aug.—Chicago: June, July.		MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

**INFORMATION AND BOOKLET UPON REQUEST**

# PAPALARDO

Noted Vocal Coach, Conductor and Accompanist



Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career. Catalogue including a list of distinguished artists who have been prepared for the concert and operatic stage by Maestro Papalardo will be sent upon request.

New York Studios

109 West 57th Street

Telephone: Marble 1573

Steinway Hall

Steinway Piano Used Exclusively

Opera Director, Peabody Conservatory of Music, Baltimore

# ETHEL GROW

CONTRALTO

Specialist in Tone Production

"She has a fine diction, therefore there was a difference whether the songs were in English or not. We like our own tongue best when easily understood."—  
New York World.

200 West 57th St., New York  
Phone: Circle 10117

# J. FRED WOLLE

ORGANIST

Mgt. THE WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.  
712-718 Fisk Bldg., New York

# MME. CHARLES CAHIER NEW YORK

ROYAL COURT SINGER

Honorary Member of the Guild of Vocal Teachers of New York. American representative: Mr. William Hammer, Suite 484 Harrison Bldg., Philadelphia.  
Summer Residence: Helgerum Chateau, Skaflet, Sweden.

C  
E  
C  
I  
L  
I  
A

# GUIDER

SOPRANO

BOOKING PRIVATE  
ENGAGEMENTS ONLY 1927

Address: JAMES GUIDER  
1947 Broadway  
New York City

# MISCHAKOFF

Concert Master of the New York Symphony Orchestra  
Violin Studio: 38 West 70th Street, New York  
Telephone: 9581 Susquehanna

# ADA WOOD

"She has a pleasing smoothness and depth."  
Address: 3 WEST 87th STREET, NEW YORK

# GIGLI

Exclusive  
Management

R. E. JOHNSTON  
1451 Broadway  
New York

Victor Records Vitaphone  
Hardman Piano

# MARIE STONE LANGSTON

Mezzo-Contralto

Address  
3605 Hamilton Street  
Philadelphia, Pa.



# Charles Wakefield CADMAN

Composer

and

# Constance Eberhart Soprano

in

Joint Recitals  
featuring

CADMAN MUSIC  
(Songs and Piano Selections)

Now booking for October and  
November

For terms and dates address

N. R. Eberhart,  
3059 Washington Blvd.  
Chicago, Ill.

## Students of Master Institute Heard in Recital

Wide variety of program and a consistent excellence of performance characterized the student program given at the Master Institute of United Arts, New York, on April 29. Mildred Pearson, pianist; Paul Moss, cellist, and Alma Youngquist opened the program, and in lyric numbers demonstrated fine tone values and gave charming interpretations. Numbers of Chopin, Beethoven and Kalinnikoff afforded good vehicles for the excellent technical work and dynamic dramatic playing of Jeanette Binder, Lorraine Smith, Edna Jacoby and Anna Charney, while Alice Salaff demonstrated equally splendid playing in two of her own compositions, prelude in E minor and Dance of the Elves, both of which were promising works full of interesting suggestion. Irving Binder, violinist, and Charles Kramer, pianist, met the demands of Wieniawski and Chopin with brilliancy and colorful playing, while Ida Goldstein, Lillian Pearson and Harold Traumann provided a climax to the program with power and artistic skill. Especial interest during the program was found in the playing of Louise Curcio and Catherine Cohen, two blind pianists, whose work, unhesitating and mature, proved a splendid and inspiring part of the recital. The program was concluded with a movement from a Haydn Trio, played with feeling for ensemble nuances and a fine spirit of melodic interplay by Irving Binder, violinist; Jeanette Binder, cellist, and Laura Binder, pianist. The latter also provided the various accompaniments of the program with understanding.

The students were pupils of Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson and Edward Young, of the piano department; Gustave Walther, of the violin department, and Percy Such, of the cello department.

## Estelle Liebling Studio Notes

Jessica Dragonette, popular radio artist, sang in Middletown, Conn., April 17 and April 28, Morristown, N. J. Miss Dragonette will also sing May 20, in Plainfield, N. J., and May 27, in Newark, N. J. Ann Mack, lyric soprano, sang at Connecticut College, New London, April 15, and on May 12 in Providence, R. I. Frances Sebel, lyric-dramatic soprano of the WPAF Grand Opera Co., sang with Diaz at Mecca Temple on May 1; Miss Sebel appeared at the Hotel Astor on May 3. The Liebling Sextet sang at the Strand Theater, New York, the week of April 25. Bartlett Simmons, tenor of The Great Temptations, is now appearing in the new Shubert revue, A Night in Spain. Beatrice Belkin, coloratura soprano, impersonated Frasquita in the performance of Carmen at Mecca Temple, on April 30.

Of the Eight Liebling Singers playing in The Circus Princess, which opened at the Winter Garden, on April 25, the following comments were made by the press: Said the Philadelphia Enquirer: "The Eight Liebling Singers made a particular hit;" the Philadelphia Public Ledger stated: "The Eight Liebling Singers lend vocal charm to one of the numbers;" the Philadelphia Evening Bulletin commented: "The Eight Liebling Singers, of sweet female voices, singing delightfully in one of the best numbers;" and the Philadelphia Record said: "One of the features of the performance was the singing by eight young women known as the Liebling Singers." The New York Evening World of April 26 commented: "Eight girls listed as Liebling Singers certainly can and do sing."

## Werrenrath Sings Seventy-five Concerts

Reinald Werrenrath includes among his recent engagements an appearance at the Oklahoma State Rotary Convention at Tulsa on April 25. April 28 he sang with the University Glee Club at Carnegie Hall, New York, and April 30 he was soloist at Town Hall with the New York University Glee Club, in which he is especially interested, for it was while a student at New York University that Mr. Werrenrath organized the glee club and was its director and guiding spirit for a number of years. He participated in the Atwater Kent radio program on May 1, and on May 5, he sang with the Civic Club in Huntington, Pa. May 7 he was booked for an appearance at the Drexel Institute in Philadelphia, and May 19 he will give a concert at the Allegheny Country Club at Sewickley. Mr. Werrenrath has the distinction of having sung seventy-five concerts this season.

## Mojica to Make Red Seal Victor Records

Don José Mojica and his manager, Clarence Cramer, are both wearing broad smiles these days. The popular tenor of the Chicago Civic Opera is to make Red Seal Victor records in September, beginning a two years' contract with a minimum guarantee of six records per year.

Mr. Cramer now counts eighteen phonograph recordings he has sold since January 1, six on the Edison for Alma Peterson and now twelve for Senor Mojica. Senor Mojica has already sung forty-eight for Edison, which are released not only in the United States and Canada, but also in Australia, South America and all Latin countries. The Victor as well as the Edison records for Senor-Mojica are upon a royalty basis, and will also be available in all Spanish countries.

## Frijsh in Private Recital in Boston

Mme. Povla Frijsh, Danish singer, whose interpretation of songs is appreciated in superlatives by the connoisseurs whether critics or public, gave a private recital in Boston on April 20 at the home of Mrs. John Charles Phillips. She included Benati, Mozart, Schumann, Moussorgski, Cui, Kricka, Hahn, Debussy, Paul Schierbeck, and Grieg in her program. The Phillips are the eminent Beverley Mass., family which has furnished the United States with distinguished citizens. John Charles Phillips is the well-known naturalist and his brother, William, formerly Ambassador to Belgium, whose reputation is international, was selected as the first diplomat for the newly created position of Minister to Canada.

## Macbeth Holds Unique Concert Record

Just completing her coast-to-coast tour after singing fifty-seven concerts this season, Florence Macbeth, coloratura soprano of the Chicago Opera, has a unique record. It is estimated that she has covered over 150,000 miles in filling her concert engagements. Miss Macbeth, after filling her summer engagement with the Ravinia Opera Company, will immediately journey to Europe to appear in concert in London, Paris, Berlin, Vienna and Milan, Italy.

# ZERFFI

Voice Production without Interference  
ETHEL PFEIFER, Assistant Teacher

Teacher of Singing

STUDIO:

412 West End Ave., N. Y.  
Trafalgar 4385

# WITKOWSKA

DRAMATIC SOPRANO

Member of Cincinnati and Philadelphia Grand Opera Co.s  
Formerly Chicago, Covent Garden, etc.

A. H. MALLERY

5 Beekman St.,

New York

# LOUISE MAC PHERSON

PIANO VIRTUOSA

American Assistant to RICHARD BULLIG, Vienna  
490 WEST END AVENUE, NEW YORK 2671 Trafalgar

# JOHN A. HOFFMANN, Tenor

Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSIC



# SOUSA AND HIS BAND

JOHN PHILIP SOUSA, Conductor

Now Booking Season 1927-28

HARRY ASKIN, Mgr.

1451 Broadway New York

# CHARLES SANFORD SKILTON

COMPOSER AND ORGANIST

University of Kansas

Lawrence, Kansas

# ANNIE LOUISE DAVID

HARP

294 West 92nd Street

New York City

# ANTONIO CORTIS

TENOR

Chicago Civic Opera Company  
VICTOR RECORDS

# MACBETH

Chicago Civic Opera Company  
PRIMA DONNA SOPRANO

Management: FLORENCE MACBETH, Inc. 606 W. 116th St. New York City

# COLTON WHITE

ARTISTS' REPRESENTATIVE AND  
CONCERT MANAGER

1425 Broadway, Metropolitan Opera House Bldg., New York City  
Studio C, Suite 21 Telephone Pennsylvania 2634 Ext. 63

Will consider artists' applications

# JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction D. F. McSweeney

565 Fifth Avenue

New York

Steinway Piano Used

# CLEMENTINE DE VERE SAPIO

Prima Donna

Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; etc. and Principal English and American Festivals—Philadelphia Soc. New York Symphony, Boston Symphony, etc. VOCAL TUITION.

Address 109 Riverside Drive N.Y. City

ROMUALDO

# SAPIO

Vocal Teacher

Formerly conductor Metropolitan Opera, New York, and European theaters. Coach of celebrities, operatic teacher of Jeanne Gordon.

Phone Endicott 8066

# Bassi & Cannonieri

General operatic and theatrical  
bureau

(Ufficio di Affari Teatrali)

Via Durini N. 31, Milan, Italy

Telephone 10-345



## A VENTURED THOUGHT, AMONG OTHER THINGS, UPON PROGRAM MAKING

By Felix Fox

In the concert world, at present, perhaps no subject provokes discussion more readily than that of program making. The concert public of today is a complex one. To that traditional group of genuinely intelligent, often sophisticated music lovers, which year after year attends concerts, a new group has been added, a product, most likely, of the crucible of war. This group, consciously or unconsciously, needing something whereby it might modify the spiritual effect of social chaos, has been turning in significant numbers to the benisons of music. For this group, perhaps with more sensitive care than all the rest, artists are preparing their programs.

An artist may not say "I shall have half thus, half so, of classics and moderns, upon my program" and be certain he has chosen wisely. Even the day is passed wherein a program could be solidly made of the classics with, possibly, a bit of Debussy to flavor its close with fragile oddity. Likewise, all tendencies toward modernizing life notwithstanding, the day is gone when an artist, courageously determined to help make permanent history of the moderns in music, may trust to one conventional number to preserve his classical reputation, the while all his other program choices exhibit his intellectual and artistic emancipation. Programs overloaded with moderns are likely to produce two responses. Critically minded persons in the audience may shrewdly suspect the authenticity of the artist's classical competency, and the critics may wonder if, by avoiding the classics, the artist is attempting to elude judgment.

The old idea, after all, is a durable one—the making of a program which offers as a first number something with which to catch the interest at the outset, a sort of genial welcoming. Then, at the end of the first half of the program, the audience is in a receptive mood and the artist may present his "ambitious" piece or pieces. Thus he is warranted in placing his group of moderns next, with a brilliant work for his final number. This kind of program has long been counted symmetrical. Certainly it has no apparent disadvantage, either for artist or audience.

### Althouse Sings in Montreal

Paul Althouse achieved his usual great success when he appeared in Montreal in April in *The Damnation of Faust* with La Chorale des Chanteurs de Montreal. The papers commented most favorably on his work as Faust. La Patrie said: "The part of Faust was sung with great warmth by that magnificent tenor Paul Althouse who articulated a French diction that was almost perfect, and with a flexible text that was colorful and delightful." La Presse stated: "Mr. Althouse possesses a very beautiful tenor voice which he handles with great ease. His interpretation of the role of Faust had nothing pointless or pale about it. Faust's aria sung in Marguerite's room brought a well merited successful appreciation. The calm and serene parts wherein the young hero gives thanks for the friendly twilight, were rendered most remarkably by Mr. Althouse. An encore should really have been insisted upon. . . . Let us stress the splendid effort he made and express the hope to hear him again in the very near future." Le Canada commented: "Paul Althouse is a tenor robusto, with a very wide range and sympathetic voice of warm timbre. Like Mr. Rother, he does not disdain opera in concert form. He made an alluringly attractive Faust, ardent, passionate and sincere. Above all, he had that which is perhaps less often known, the rare merit of having learned the role in French and to have sung it for us with hardly a trace of foreign accent. It was a splendid achievement for a singer who does not know our language. He was applauded enthusiastically."

### Edward Johnson Sings for Canadian Society

A feature of the dinner given by the Canadian Society of Washington on April 22 in honor of the new Canadian Minister and Mrs. Vincent Massey was the singing of Edward Johnson, tenor of the Metropolitan Opera Company. The honorary affair was given for two hundred guests at the Wardman Park Hotel in compliment to the new Minister and his wife. The British Ambassador, Sir Esme and Lady Isabella Howard were present. Also Sir Thomas White, former Minister of Finance of Canada, and Dr. Harry H. Carr, first president of the Canadian Society of Washington. Dr. Edwin N. C. Barnes, now president of the society, presided. Preceding the dinner was a reception in the Florentine room, when members of the society were presented to the Minister and Mrs. Massey. During the dinner a string quartet played and after dinner Mr. Johnson, who is a Canadian, having been born in Guelph, Ontario, sang a group of songs and arias. The following afternoon Mr. Johnson sang *La Boheme*, and in the evening was entertained at dinner by Mr. and Mrs. Nicholas Longworth.

### Rudolph Reuter's Summer Master Classes

As in previous seasons, Rudolph Reuter will conduct a summer class of students in Chicago, beginning June 15 and

On the other hand, there are artists who like the idea of a musical chronology, and who begin with Bach, or perchance Vivaldi or Scarlatti. In the opening section they feel safe in including a Beethoven sonata. Then the group of moderns and something like Liszt to finish, present a perfectly smooth chronological order as well as an excellent variation of mode. Players of originality are increasingly desirous of altering such sequence, to go far afield of the hackneyed program form. If one is an admirer of Chopin he may substitute one of the sonatas of Chopin for the Beethoven, or if he has a preference for Liszt there is the very excellent B minor sonata of the latter master. If he is determined to assume a definite association in public opinion with Debussy he chooses something like the *Estantes* and plays the *Pagodes*, the *Soirée dans Granade*, the *Jardins sous la Pluie*, or the *Suite, Pour le Piano*.

Interest in the moderns has so greatly increased since the beginning of this century that there is safety in placing a greater proportion of such works on contemporary programs. It is probably true, however, that the majority of concertgoers require fortification by some classics, if they are to carry away enough from the moderns to make it worth their while to have listened to them at all. The ultra-moderns, however widely they may be played, are still in an artistically experimental position, so that they may not be left to stand wholly alone, unsupported by surrounding blocks of standard works.

The proportion in which moderns will appear on concert programs in the next decade or two will indicate in a measure whether Debussy and Ravel are likely to have the same relative greatness in the record of music of their day as Haydn, that simplest of all symphonic composers, bears now to his time in our retrospective judgment. If permanence is to be the lot of our musical impressionists, who is there among them to speak for our time to the generations that come after ours, as Beethoven speaks now to us for his time? The making of programs, and the reception of those adroitly made, will help to tell.

continuing until July 25 at his Fine Arts Building studio. Immediately after that he will go to Los Angeles to begin a six weeks' session of classes and private teaching, his second season in California. Mr. Reuter's first tour of the West Coast, undertaken last February and March, which included five appearances with the orchestras of Los Angeles and San Francisco, proved a great success and has interested many Coast musicians in the coming summer classes.

### Tamme Pupil Scores in Recital

A pleasing recital was given by Frank J. Eller in the studio of Charles Tamme on April 27. His program con-

sisted of compositions by Secchi, Cotogni and Tosti; three Schubert songs; Wagner's *O, Du Mein Holder Abendstern* from *Tannhäuser*; a group of English songs; *Herzenstausch* and *Waldeinsamkeit* by Reger; *Das Kraut* from *Vergessenheit* by Von Fielitz, and *Der Sieger* by Kaun. The natural beauty of his tones, his artistic approach and the efficiency of his training earned for him enthusiastic approval from his hearers. His accompanist was Rose Helen Stuhlman, who gave a nicely modulated and sensitive performance.

### Elmer Headlines the Toys for Third Time

Ernest Toy and Eva Leslie Toy were as greatly surprised as any of their friends to find themselves "headlined" by Elmer Douglas after their recent radio appearance over WEBH, Chicago. Elmer goes on to say: "A joint recital by Ernest Toy, violinist, and Eva Leslie Toy, contralto, over WEBH, each playing the other's accompaniment. This was a delightful program, salon-like playing and singing and most pleasing."

Mr. Toy was again headlined in the *Sulphur* (Okla.) Times, after his recent appearance there, as follows: "Ernest Toy Gives Music-Lovers a Rare Treat." The reviewer was eulogous in his praise of Mr. and Mrs. Toy's work.

### Ellen Ballon Success in The Hague

The Daniel Mayer Concert Bureau is in receipt of a cablegram from the Hague telling of Ellen Ballon's great success at her debut in Holland on April 26. Miss Ballon is at present touring Europe.

## Westminster Hotel

420 West 116th Street, New York  
Opposite Columbia University

### A Home for the Artist

QUIET, HOMELIKE, REFINED  
Every Room With Connecting or Private Bath

#### AMERICAN PLAN

(Including 3 Meals)

DAY	WEEK
\$4.00 Up for (1)	\$25.00 Up for (1)
\$7.50 Up for (2)	\$45.00 Up for (2)

#### EUROPEAN PLAN

(Without Meals)

DAY	WEEK
\$2.50 Up for (1)	\$15.00 Up for (1)
\$3.00 Up for (2)	\$17.50 Up for (2)

Suites of Two or More Rooms at Proportionate Rates

Guide and Map of New York on Request



## EMMA ROBERTS

MEZZO CONTRALTO

writes as follows of the

## Mason & Hamlin

PIANOFORTE

"SOMEONE has well said that no adjective can adequately describe the beauty of tone of the Mason & Hamlin Pianoforte. With this I heartily agree. But surely it may be said that the Mason & Hamlin tone is at all times warm, sympathetic, full, and Ah, so sensitive! May I congratulate you and thank you for this chef d'oeuvre and for the superb contribution you are making in the production of these unequalled instruments to the cause of music."

MASON & HAMLIN COMPANY

BOSTON

NEW YORK

So near the Ocean it's called.  
**The Breakers**  
So modern in equipment and well conducted it is known as one of the World's finest Hotels  
So plan a Sojourn by the Sea and visit  
**The Breakers**  
ATLANTIC CITY  
JOEL HILLMAN President  
JULIAN HILLMAN Vice President & Manager

**YEATMAN GRIFFITH** VoiceTEACHER OF FAMOUS ARTISTS AND OF TEACHERS  
Studios 52 W. 70th St., New York City Tel. Endicott 5144**BOWIE** Voice PlacementCOMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH  
Trafalgar 9269 307 West 79th St., New York**ROXAS** Coach and Accompanist to MARTINELLI for six years

Vocal Coach Studio: Steinway Bldg., 109 West 87th St., N. Y. Phone Circle 5161

**Walter Henry Hall** Professor of Choral Music, Columbia University

Address 39 Claremont Ave.

**William S. BRADY** TEACHER OF SINGING

Studio: 137 West 86th St., New York Tel. Schuyler 3680

**MARIE SUNDELIUS** SopranoWith the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall 113 West 57th Street New York**GIUSEPPE BOGHETTI** OPERATIC and CONCERT TENORGraduate Royal Conservatory of Music MILANO, ITALY  
Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 13 East 38th St., New York N. Y. Tel. Caledonia 2777**DOROTHEA FLEXER** CONTRALTOMetropolitan Opera Company  
Management: R. E. Johnston, 1451 Broadway, New York**Edwin Franko Goldman** CONDUCTOR THE GOLDMAN BAND"A Symphony Orchestra in Brass"  
Personal address: 202 Riverside Drive, New York**HEMPEL**Address, Secretary, Frieda Hempel  
271 Central Park West, New York City  
Steinway Piano Victor and Edison Records**SALVI** USES WURLITZER HARP EXCLUSIVELYManagement  
R. E. JOHNSTON  
1451 Broadway New York City N.Y.


**WURLITZER**  
TRADE MARK REGISTERED  
Medal Winning HARPS  
Other orchestral instruments of equal quality  
New York Cincinnati Chicago  
SEND FOR CATALOG



Frank T. Kintzing presents  
THE WORLD FAMOUS JAPANESE SOPRANO  
**TAMAKI MIURA**  
As Guest Artist in Puccini's  
"MADAM BUTTERFLY"  
and in the New One-Act Japanese Opera  
"NAMIKO SAN"  
By ALDO FRANCHETTI  
On Coast to Coast Tour Season 1927-28

## THE PICK OF THE PUBLICATIONS

## Piano

(Oliver Ditson Co., Boston)

**Study Preludes in Contrasting Moods**, by Frances Terry.—These are fifteen studies which, as the composer herself states, are designed "to increase the student's proficiency in finger, wrist and pedal technic, by means of musical material which shall at the same time develop and stimulate him to use the resources at his command. Each study requires that it shall be played in a certain mood or style and offers brief but definite opportunity for finished phrasing, rhythmical precision, nuance, climax building, etc." Of great value in this volume are the preciseness and reasonable length of each exercise. In their order the exercises are characterized as expressing "grace, repose; delicacy, crispness; precision, distinctness; breadth, firmness; repose, tenderness; pastoral grace; lightness, fleetness; sustained expression; rhythmic precision, swiftness; tranquillity, grace; agitation, spirit; piquancy, humor; grace, warmth; repose, simplicity; breadth, fervor." The difficulties of these exercises lie within the range of fairly well-advanced students.

**Cramer Essential Studies**, edited by Clarence Hamilton.—The Cramer Studies are too well known to the pianist and student to need extended comment. This happens to be a new collection of these famous studies and is limited to those Mr. Hamilton thinks are the ten best and most important, and he has chosen them because he feels they are of permanent usefulness and practical application to the pianistic problems of the present day.

## Vocal

(Carl Fischer, Inc., New York)

**The Olive Grove**, and **Berceuse Amoureuse**.—Two songs of popular appeal and melodically written, with rather slow tempos and employing long sustained passages. The first is only two pages long; the second has some effective spots achieved by rubato of thirty-second passages. The Berceuse also varies in its moods to afford contrast to a four page composition. It is published in high and low voice with a climax on a high B flat in the higher key. The means employed to accomplish effect are many.

**Four Seasons**, by Louis Victor Saar.—Mr. Saar is so well known in the field of composition that one need not comment on his work from a constructive standpoint. He has employed the poems of John Murray Gibbon for the attractive and interesting setting of this Canadian Song Cycle, which depicts Winter, Spring, Summer and Fall. The work favors the low voice, probably because of the warmth and color which are needed in singing these delightful bits, and to depict their value to the best advantage.

## Washington Heights Musical Club Report

When the Washington Heights Musical Club was incorporated, October 3, 1924, it was expressly provided in the charter that "the private property of the members shall not be subject to the payment of corporate debts to any extent whatever." Nevertheless, the president, having contracted debts on behalf of the club for certain activities that she deemed necessary for the completion of her experiment, preferred to assume the responsibility for those debts, and so the club remained for a period of two years a subsidized organization.

At the beginning of the season just closed, however, a finance committee was formed (the treasurer as chairman) and the work of the club was divided among committees, each of which was provided with a budget based upon the probable income from dues. At the end of the season the club is solvent and has in addition to a modest balance in its bank account a substantial savings account and investment securities (the result of the accumulation of initiation fees since the inception of the club), income of which will before long provide the club with a permanent headquarters. Also a substantial amount has already been subscribed through dues and subscriptions towards the activities of 1927-8.

The activities this past season have included the usual closed and open meetings, intimate recitals and informal at homes and two open meetings for organists—one at Town Hall and one in Wanamaker's Auditorium, both well attended and with programs by professional members of the club.

The activities next season (1927-28) will be twenty-six in number, including an artist recital by Isabel Richardson Molter in Steinway Salon; seven intimate recitals and five open meetings in Guild Hall (Steinway Building), and the usual number of closed meetings and at homes in Studio 601 in the Steinway Building. A new form of membership has been formed for schools, and there are special memberships with unusual privileges for teachers and musical ensemble units and organizations of various kinds.

The Junior Branch has demonstrated great vitality this season, both in activity and increase in membership. The members are enthusiastic and show great benefits and they are planning a busy season for 1927-8.

Subscription and membership lists are now open.  
(Signed) Jane R. Cathcart, president.

## Hughes to Have Busy Summer

Edwin Hughes, pianist, is looking forward to a busy summer class in New York. Registrations have already come in from many parts of the country, including several from as far west as the Pacific Coast. The master class this year bids fair to exceed in size that of last season when thirty-eight pupils from twenty-one states, including all sections of the country, attended the class.

## Boston and Montreal Hear Pierre Pelletier

Pierre Pelletier, who made a successful New York debut recently, was scheduled to give song recitals early this month in Boston and Montreal. His cousin, Wilfred Pelletier, gifted assistant conductor at the Metropolitan Opera House, was to accompany Mr. Pelletier at both of these recitals.

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE  
**W. HENRI ZAY** with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method.

Studio: 30 West 72nd St. Phone 1467 Endicott

**RUTH DAVIES**Pianist—Teacher of Piano  
Elementary, intermediate, advanced students.  
44 East 50th St., New York Phone 5641 Plaza**HARRIET FOSTER** MEZZO-CONTRALTO Voice Builder and CoachStudio Apartment  
251 West 71st St., New York  
Phone: 6756 Trafalgar**STEPHEN TOWNSEND**

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

**ARTHUR J. HUBBARD**VINCENT V. HUBBARD BOSTON, MASS.  
246 HUNTINGTON AVE. in all its branches and of dramatic action applied to singing**Estelle LIEBLING**SOPRANO  
Studio: 145 West 55th St., New York Tel.: 1787 Circle**KATHERINE BELLAMANN** Associate Teacher with ESTELLE LIEBLINGSpecializes in Voice Placement  
Studio: 200 West 57th Street, New York. Phone Circle 9873**MARCELLA GEON**Pianist—Accompanist—Coach  
23 West 64th St., N. Y. - Phone 1452 Trafalgar**ETHEL WATSON VIRGINIA Usher LOS KAMP**Coach - and - Concert Teacher of Singing  
Accompanist  
Phone: Susquehanna 3135 Studios: 127 West 78th St., N. Y.**EDGAR STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

**Mme. Martha BRAARUD**TEACHER OF SINGING  
65 East 54th St., New York Telephone 6747 Plaza**MUSICIANSHIP**  
TRINITY PRINCIPLE PEDAGOGYSIGHT SINGING { not "Do-re-mi"  
"Intervals"  
"Numbers"

SUMMER SCHOOL—JULY

Visitors Welcome—Schedule of classes for Adults, Children, Teachers, sent upon request.

Address  
EFAA ELLIS PERFIELD  
121 Madison Avenue (30th Street)  
New York City Phone Ashland 5551**Information Bureau**  
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
Steinway Hall, 113 West 57th Street, New York, N. Y.

**OSCAR SAENGER**Studios:  
6 East Eighty-first Street  
New YorkConsultations and voice trials by appointment only  
Tel. 8573 Butterfield L. Lilly, Sec'y





**GITA GLAZE,**  
soprano and vocal teacher. Mme. Glaze's pupils will be heard in recital on May 24, at Chickering Hall, New York. (Witzel photo)



**RAFAELO DIAZ,  
RUTH RODGERS  
AND ALEXANDER  
KISSELBURGH,**

who appeared as soloists in Dubois' *Seven Last Words of Christ* when that oratorio was given in the huge Municipal Auditorium of San Antonio, Texas, on April 15, with a chorus of 350 and an orchestra of seventy-five ably directed by Walter Dunham. In commenting on the work of the soloists the *San Antonio Light* stated that "Successful oratorio singing should be always impersonal, with an especially perfect diction and legato tone; all these were inherent in Miss Rodgers' singing, as they were also in that of Alexander Kisselburgh, baritone, and Rafaelo Diaz, tenor." An audience of over six thousand thoroughly enjoyed the oratorio, and approximately three hundred people were turned away unable to secure admission to the auditorium.



**ARCHIBALD SESSIONS**  
organist of the Methodist Episcopal Church, South, Manchester, Conn., was honored by being requested recently to give a recital at Appleton Chapel, Harvard University. Mr. Sessions played the prelude in C sharp minor, by Vodorinski; two choral preludes, by Brahms; prelude and fugue in E minor, by Bach; *Legende*, by Torjussen; adagio from the sixth organ symphony, by Widor; *Berceuse*, by Dickinson, and *The Sun's Evensong*, from *The Lake of Constance*, by Karg-Elert. He made an enviable success, as he has at similar recitals in the past. (Apeda photo.)



**JOSEPH SZIGETI AND BELA BARTOK**  
in front of the Academy of Music in Budapest, where they gave a sonata recital on April 13. (Photo by Vaida M. Pál, Budapest.)



**WALTER GOLDE**  
sailed on May 14 on the *Arabic* to visit his family for a short stay. He is scheduled to be back in New York on June 26 for his summer classes, which will be held in New York in his Steinway Hall studio.



**THE EASTON SYMPHONY ORCHESTRA, EARLE D. LAROS CONDUCTOR,**

is a community organization, one of its aims being to develop players and encourage the development of good listeners. Since its inception more than thirty concerts have been given, and the organization now is recognized as one of the finest non-professional orchestras in the East. It is the consensus of opinion that this is largely due to the splendid cooperative spirit of Easton's musicians and the untiring efforts of its conductor, Earle Laros, under whose able direction they so splendidly work. From time to time prominent artists have appeared with the orchestra, one of the most recent being Percy Grainger, pianist and composer. On May 1 the organization played at the opening of the convention of the 50th District Rotary International clubs held in Easton. In introducing the orchestra the following comments were made by H. H. Mitchell: "Easton is squarely back of this Civic activity. Its public support is generous. Its School Board wholeheartedly assist; concerts are given for the students. Our Mayor is enthusiastic about its work. Its president, business manager and committee give their time unstintingly to its furtherance, all pointing to the very splendid manner in which Easton supports its Civic activities." That the program rendered by the orchestra was thoroughly enjoyed was evident from the following excerpt which appeared in one of the dailies: "The concert was the finest the orchestra has given in its entire history. For the first time it approximated in timbre a symphony orchestra of the finest type. Every section did really superior work and while the program was not taxing the orchestra presented it with satisfying artistic suavity and polish." Mr. Laros is to be commended for the unusually fine concert which he and his orchestra gave recently in the Easton High School for children of the lower grades of the public and private schools. Each year the orchestra gives two children's concerts, and judging by the enthusiasm displayed by the youngsters Mr. Laros' choice of selections always is appropriate. Wilfred Freeman interested the children with his descriptions of the compositions to be played and thus added to the enjoyment of the recent concert.

## ACROSS THE COUNTRY

Ann Arbor, Mich. (See letter on another page.)

Bethlehem, Pa. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Dallas, Tex.—Members of the Mu Phi Epsilon national music sorority were entertained at the home of Leona Huguley, honoring her guest, Mrs. Carolyn Harding Votaw of Washington, D. C., who was in Dallas for a few days en route to California. Representative Hatton W. Summers was also a guest of honor. Following a group of musical games and a musical program, several new members were initiated into Mu Phi Epsilon: Evelyn Babers, Marion Liggett, Joe Betsy Miller, Ann Pitman, Mary Osburn, Frances Smith, Mrs. Zella Stayner, Adalene Strain, Mary Joe Strother, and Josephine Swann.

Harrisburg, Pa. (See letter on another page.)

Los Angeles, Cal. (See Music on Pacific Slope.)

Newark, N. J.—The Lyric Club gave its fifty-sixth private concert under the direction of Dr. Arthur D. Woodruff, assisted by Wendell Hart, tenor; Grace Bender, accompanist, and players from the New York Festival Orchestra. The program included songs by Schutt, Boccherini, Brahms, Mendelssohn, Massenet, Rubinstein, Branscombe, Edna Park, Arne, Purcell and Strauss, while the orchestral numbers were by Edward German and Rimsky-Korsakoff. There was a large attendance at the concert and much applause for both chorus and soloists.

Judging by the enthusiastic reception and the crowded auditorium at its concert in Central High School, the Orpheus

Club is an organization very popular with true music lovers. The club, under the skillful direction of Frank Kasschau, showed splendid training. The accompanist was Charles M. Hobbs, a clever pianist who showed up remarkably well in his interpretation of the Galway Piper. The song which incurred the most favor was The Four Winds, sung by the club. Next in favor came the weird composition, The Redman's Death Chant. Gretchen Altpeter was the guest artist of the evening, and her lovely, bell-like voice and dramatic delivery brought her back for many encores. Miss Altpeter is a pupil of Mme. Sembrich. She sailed May 3 for two years' study in Paris. She has promised to sing with the Orpheus Club in Newark when she returns. This concert, given under the auspices of the Newark Music Foundation, is but one of the many musical events planned for increasing the funds to carry on the work of the Foundation.

B. F. S.

Providence, R. I.—The Clavier Ensemble gave a six pianoforte chamber music concert in Elks' Auditorium. A feature of the evening was the playing on the dulcimer by Mme. Avis Bliven Charbonnel, the piano accompaniments being arranged by F. Paul Vellucci. Mme. Charbonnel prefaced her performance by a few remarks on the history and character of the instrument.

Donizetti's La Favorita was presented in the Providence Opera House by the St. Cecilia Society under the able direction of Chamond Giguere. It was the society's annual production of opera, and principals and the chorus of fifty voices did creditable work. A well balanced orchestra lent splendid support, and the entire performance was praiseworthy from beginning to end, reflecting much credit upon M. Giguere, who coached and staged the opera. The cast included Marguerite Ouellette (title role), George Levesque, F. C. Chantreau, Ovide Thibault, Mario Bellini, Alice Brodeur and Charlotte Thorpe.

Mrs. Edith Gyllenberg Waxberg, pianist, gave an intimate musicale in the studio of the Monday Morning

Musical Club, assisted by Mrs. Amy Ward Durfee, contralto of Fall River. Mrs. Waxberg played an interesting program of music representing the Romantic, Scandinavian and Modern schools of compositions, revealing a fine appreciation and elegance of style that made her performance delightful. Mrs. Durfee sang two groups of songs with sincere and unaffected style, displaying a well trained voice of lovely quality.

The thirty-sixth concert of the University Glee Club, under the direction of Berrick Schloss, was given in Memorial Hall before an enthusiastic audience. The club sang exceptionally well with fine balancing of parts, and Mr. Schloss conducted in his usual scholarly manner. The soloist was Jean Bedetti, principal cellist of the Boston Symphony Orchestra.

Beatrice Ward, artist-pupil of Mme. Avis Bliven Charbonnel, was heard in a piano recital in Churchill House, presenting a well-chosen program. Besides Song Without Words by Mendelssohn and a Beethoven sonata, she gave a scholarly reading of the Prelude and Fugue by Bach, followed by numbers by Debussy, Mason and Strauss-Tausig. Miss Ward is an interesting player with genuine pianistic gifts.

At the artists' concert of the Chaminade Club given in Memorial Hall, Thurlow Lieurance, composer-pianist, and Edna Wooley Lieurance, soprano, assisted by George B. Tack, flutist, gave a program of Indian music. Mr. Lieurance demonstrated the only known musical instrument of the Indian—the flute—and Mrs. Lieurance in costume sang her husband's songs with feeling and taste.

Mrs. Marjorie Allison Atkinson, contralto, assisted by Hildegard Berthold, cellist, gave a song recital in Frobel Hall. Mrs. Grace Gurney Reynolds and Mrs. Gertrude Joseffy Chase were the accompanists. Mrs. Allison sang with spirit and beauty of voice and Miss Berthold was convincing in her cello solos.

Haydn's Toy Symphony, played by members of the Juvenile Chopin Club, was the opening number of the regular monthly musicale of the Chopin Club, held in the ballroom of the Biltmore Hotel. The closing number consisted of two piano solos played by little June Russillo, only twelve years old. The other numbers on the program were cello solos by Katharine Vining and a group of songs by Celia Parvey.

Under the auspices of the Chaminade Club a concert was given in the Providence Plantations Club by Catharine Wade Smith, violinist, and Delphine March, contralto, with William Beller at the piano, to aid the Endowment fund of the club. Both artists are national prize winners of the Federation of Music Clubs and their solos were given with rare skill and in a musicianly manner.

G. F. H.

Sacramento, Cal.—The end of the thirty-ninth year of the McNeill Club was celebrated by one of the finest concerts ever heard by this organization. Frank Thornton Smith, the new director, is a real asset to this community. His work with the men borders on perfection. His perfect balance, beautiful tone quality and phrasing left little to be desired. The club was assisted by Andrew Gligo Jovovich, whose rich baritone voice was appreciated to the point of a real ovation. The accompanists were Mrs. Agnes Monroe Kirkman, pianist and Florence Linthicum, organist.

W. O.

## Brahms Chorus Heard in New Works

A large audience attended the second concert of the season of the Brahms Chorus at the Bellevue-Stratford, Philadelphia, with N. Lindsay Norden conducting an unhackneyed program, inasmuch as it contained one selection which had its first performance on this occasion and another which was given for the first time in the United States.

In the first group Camille Zeckwer's I Met With Death was of special interest in that it is dedicated to Mr. Norden and was so well received at the first appearance of this organization (this is its first season) that it was repeated at this concert. The feature of the program was in the second group, Frances McCollin's splendid setting of The Resurrection, which is dedicated to the Brahms Chorus and to Mr. Norden. This was sung for the first time anywhere, and in it the chorus did some unusually fine work, singing with an understanding of the content of the music and bringing out the beauties of the score. This group also contained Fatyeff's setting of the Nicene Creed, which was heard for the first time in this country. Mr. Norden was represented in this group as composer, the chorus giving an excellent rendition of his The Lord Is My Shepherd. The final group contained among other numbers Henry Hadley's Music, an Ode; The Tryst by H. Alexander Matthews and the chorale from the last act of Die Meistersinger. Throughout the program Mr. Norden had his forces well in hand and it was obvious that he had devoted much time to important details in the interpretation of the various selections. The Russian String Quartet provided the solo selections, playing with skill two movements of Debussy's quartet in G minor, the largo from Dvorak's American quartet, a scherzo by Schumann, a French minuet and Molly on the Shore by Percy Grainger.

## Visuola Demonstration

On April 28, John C. Bostelmann, Jr., gave a demonstration of the visuola before the music section of the New York State Federation of Women's Clubs meeting in convention at Aeolian Hall. Bernadine Forshaw, age four, who has had visuola training for just three months, played two pieces. Besides the visuola demonstration there were addresses by C. M. Tremaine, director of the National Bureau for the Advancement of Music, and Harold V. Milligan, director of the National Music League.

## PARIS STUDIOS

BYRNE STUDIOS for Opera, Oratorio, Concert gave 20 Operas in France during past season. Complete staff of instructors. JOHN FRANCIS BYRNE, Director (Recommended by Jean de Reszke) 157 Foubourg, St. Honore, Paris

## JOHN HEATH PIANIST

Studio, 45 rue des Acacias, PARIS, May until January Villa Martine, Beaulieu sur Mer, France, January until May

**LAMONT**  
ISIDOR GORN  
ARTHUR WARWICK  
ANTON BILOTTI  
NOW TOURING EUROPE  
Wilson LAMB

**TENOR**  
Chicago Civic Opera  
Management: Harry and Arthur Culbertson, Aeolian Hall, New York. 4832 Dorchester Ave., Chicago

**Pianist**  
Dates Available, 1927-28  
Mgt. Chilton Corporation  
Suite 1203  
62 W. 47th St., N. Y. C.

**PIANO INSTRUCTION**  
113 West 57th Street  
New York City  
Telephone Circle 4780

**CONCERT PIANIST**  
Exclusive Management  
M. VALMALETTE  
45 rue de la Boétie, Paris  
Gaveau Piano

**BARITONE**  
TEACHER OF VOICE  
Available for Concert, Recital and Oratorio  
Studio: Metropolitan Building, Orange, N. J.  
N. Y. Branch: 105 West 130th Street

College of Fine Arts  
SYRACUSE UNIVERSITY

900 Students

46 Instructors

Four-year courses in Piano, Voice, Violin, Organ, 'Cello,  
Composition, and Public School Music

Leading to the degree Bachelor of Music

Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates. All the advantages of a large university.

Summer Session, July 5th to August 12th

For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

## FRANTZ PROSCHOWSKY

74 Riverside Drive, New York—Telephone Endicott 0139

Author of

"The Way to Sing"—C. C. Birchard & Company

"Beginner's Book"—Theodore Presser Company

## MASTER CLASSES

Los Angeles, California.....June.....  
Management, Mrs. H. W. Thomas, Address

Minneapolis, Minnesota.....July.....

Chicago, Illinois.....August.....

"The Booking Agent," South Cal. Music Studio Bldg.  
or  
Miss Ruth Cowen, 429 Philharmonic Auditorium

MacPhail School of Music  
Glenn Dillard Gunn School of Music,  
Fine Arts Building



**H E L E N C H A S E**  
318 W. 84th Street, N. Y. VOICE—PIANO—Coach—Accompanist—Teacher Radiost 5644

**HERBERT GOULD**  
BASSO CANTANTE  
622 FINE ARTS BLDG., CHICAGO, ILL.

**CARL BUSCH**  
Cantata "The Hunter's Horn"  
For Baritone, 2 Horns, Woman's Chorus and Piano  
H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

**J A N WOLANEK**  
VIOLINIST  
Studios: 438 Delaware Ave., Buffalo, N. Y.  
Director Violin Dept. MAAS SCHOOL OF MUSIC, Rochester, N. Y.

**M A R T U R O VITA**  
Voice culture—Opera coach  
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350

 **ROSA LOW**  
Lyric Soprano  
Management: R. E. JOHNSTON  
1451 Broadway New York City

**Celebrated Spanish Piano Virtuoso Teacher of Many Famous Pianists**  
**ALBERTO JONÁS**  
19 West 85th Street, New York  
Telephones: Schuyler 1044 and Schuyler 9923



*Carolina Lazzari*

### The "Ultimate Choice"

"After giving over two hundred concerts with diversified piano service—my ultimate choice was the Kranich & Bach piano for its lovely singing tone, grace of appearance, and superior service."

CAROLINA LAZZARI

Contralto, formerly Metropolitan Opera Co.

Lyric Soprano

Formerly of the Opera Comique, Paris, and Metropolitan Opera Co.

**KRANICH & BACH**  
Grand—Reproducing—and  
Period Model Pianos

237 East 23rd St. New York  
77 EAST JACKSON BLVD., CHICAGO, ILL.  
CATALOGUE AND PRICE LIST UPON REQUEST



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

#### NAME OF SONG WANTED

C. H. S.—Inquiry at music publishing houses fails to disclose the name of song in which appear the words "Hurrah For The Grand Old Flag." Undoubtedly the song is George M. Cohan's well known number, You're a Grand Old Flag, a tremendous favorite a few years ago. If memory serves right, the words of this song mention, "hurrah," but not in the phrase referred to.

#### PHOTOGRAPHS OF MUSICIANS

W. C. R.—Breitkopf & Hartel, 1625 Broadway, New York, or the Flaschner Music Company, 4 West 43rd street, New York, might be able to supply the musicians' photographs that you desire to procure.

#### COLLEGE SONGS

L. M. M.—There are a number of books of miscellaneous college songs published, but all containing principally the college hymns or campus songs handed down from years gone by. The only really up-to-date and official volume is the new Intercollegiate Song Book, compiled by official representatives of over one hundred colleges and containing both the alma mater and the principal football songs of the foremost colleges, and attractively illustrated. It is handsomely bound and contains 280 pages. T. W. Allen, 113 West 57th street, New York, is the publisher.

#### HAROLD BAUER TOURED AS VIOLINIST

M. B.—It was in 1883 that Harold Bauer appeared as violinist in London, afterwards making successful tours of England for nine years. As he was born in 1873, he commenced his musical career at an early age. In 1892 he studied piano with Paderewski, the one and only pupil Paderewski ever taught. It was in Russia that Harold Bauer made his first pianistic tour, in 1893-94. Since then he has played practically everywhere, always with great success. Mr. Bauer also is a remarkable ensemble player, as has been proven in the many sonata recitals he has given this season with prominent artists.

#### Elizabeth K. Patterson Announces Summer Course

Elizabeth K. Patterson announces an intensive summer course of vocal lessons, from June 27 to August 1, comprising voice placement, tone production, and repertory for singers.

Pupil of Mathilde Marchesi in Paris, Miss Patterson is one of the most efficient teachers of that method of singing, and is eminently successful in developing a naturalness and evenness of voice production, and rich quality of tone. The



ELIZABETH K. PATTERSON

pupils' recitals, which are a feature of the regular lessons with Miss Patterson, will be held with greater frequency during the summer course, and discussions on the choice of numbers and the building of a program will be included for the special benefit of pupils seeking professional engagements. Pupils who wish to make the most of a brief visit in New York may arrange for a lesson every day; otherwise the course comprises two lessons a week.

#### Mr. Landsberg a Suicide

In a recent issue of the MUSICAL COURIER the address was asked for of Mr. Landsberg of Omaha, and a reader of the paper has kindly furnished the following information: Mr. Landsberg lived in Omaha for many years as a teacher of piano. In 1916 or 1917 he committed suicide in his studio by shooting himself. He has a brother living in Omaha who has the manuscripts and compositions left by Sigmund Landsberg.

#### Robert Cuscaden Living in Omaha

In answer to an inquiry it may be said that Robert Cuscaden is living in Omaha, Neb., and can be reached at the Riviera Theater, Farnam and 20th streets.

**EDWIN HUGHES**  
SUMMER MASTER CLASS FOR PIANISTS JUNE 27-AUG. 6  
Management of EDWIN HUGHES, 338 W. 89th St., New York

**ADELAIDE FISCHER**  
LYRIC SOPRANO  
Phone Nevins 1091 1415 Steinway Building, New York City

**ARNOLD CORNELISSEN**  
Conductor Buffalo Symphony Orchestra  
"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."  
"(Signed) ERNST DONHANYI."

**JOHANNES MACENDANZ**  
Director Piano Department  
Utica Conservatory of Music - Utica, N. Y.

**JOSEFIN HARTMAN VOLLMER**  
COACH AND ACCOMPANIST  
"The perfect accompanist"—Mme. Schumann-Heink  
236 West 70th St., New York City Phone 9930 Susquehanna

**ROMANI** Teacher of ROSA PONSSELLE  
Studio: 244 Riverside Drive, New York  
Tel.: Riverside 4193—Col. 9299.

**DEANE DOSSERT**  
TEACHER OF SINGING  
1204 Carnegie Hall Tel. Circle 0737

**LOUISE HUNTER**  
—SOPRANO—  
Metropolitan Opera Company  
Address: Louise Hunter Management  
Metropolitan Opera House, New York City

**ANCA SEIDLOVA**  
PIANIST  
DIRECTION: ESTEE CO., 100 CARNEGIE HALL, N.Y.C.

### ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy

will be glad to hear from all Americans studying, singing or playing in Italy, and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan Office of the Musical Courier,  
Via Durini, 31  
Telephone 19-345

**GALLI-CURCI**  
**SCHIPA**  
**RETHBERG**  
**LHEVINNE**  
**TIBBETT**

Management  
**Evans & Salter**  
527 FIFTH AVE., NEW YORK

## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The fourth special concert by the Philharmonic Orchestra at the Philharmonic Auditorium, sponsored by Mary Pickford with Emil Oberhoffer conducting, drew a large crowd. The Tschaikowsky Theme and Variations from the Suite No. 3 opened the program. Rosemary Rose, coloratura, was guest soloist, singing Leoncavallo's Bird Song from I Pagliacci and in which she scored heavily with the audience. Liszt's Second Hungarian Rhapsody was the next orchestral offering. Dvorak's fifth symphony in E minor, from The New World, was the chief point of interest. Mr. Oberhoffer conducted with his usual fervor and was recalled many times. The orchestra's accompaniment for the singer was exquisitely done.

The piano-violin duo recital at the Beaux Arts Auditorium scored a triumph for Helena Lewyn and Vera Barstow. They gave a very musicianly presentation of the Schoenfeld prize-winning sonata and of the Grieg sonata in G. The Goossens sonata was particularly interesting under their hands and proved definite in intention.

The Cherniavsky Trio appeared on the regular Tuesday night Behymer course before a large audience at the Philharmonic Auditorium. The Arensky Trio for piano, violin and cello opened the program. Mischel, the cellist, played Boellman's Symphonique Variations brilliantly; Jan presented a group of Chopin piano numbers, and Leo the Tartini Trill of the Devil for violin. The Frank Bridge Trio closed the program, but every number had from one to three encores and great enthusiasm prevailed.

The fourth chamber music concert of the Persinger Quartet at the Beaux Arts Auditorium featured the cello playing of Walter Ferner, who gave a singularly finished and revealing performance of the Brahms E minor sonata for piano and cello, and with Louis Persinger at the piano. The program opened with Schumann's quartet in A major, op. 41, No. 3, for strings. Bloch's Pastorale, Ippolitoff-Ivanoff's Humoresca Scherzando, and Samuel Gardner's From the Canebrake, formed the balance of the program.

Joseph Lombardo, baritone, made his Los Angeles debut at the Beaux Arts Auditorium, Mme. Celia Guerrieri accompanying him at the piano.

Hugh Wellington-Martyn, baritone, gave a well chosen program at the Beaux Arts Auditorium. He possesses a rich baritone voice of wide range, which he uses with skill. Eleanor Remick Warren, pianist, was a fine accompanist, also playing several solos, and Marjorie Carver contributed some cello obligatos.

Marjorie Dodge gave the final Sunday afternoon recital of her series. Nino Herschel was an efficient accompanist and proved artistic in his solos. Miss Dodge offered a well selected program which she sang in her usual artistic manner.

Frantz Proschowsky, eminent vocal teacher, will conduct a master class in Los Angeles from May 31 to June 25.

Albert Hay Malotte, who recently opened an organ studio in the Wurlitzer Building, played a program for Barker Brothers at the opening of the organ department recently.

The Glee Club of the University of Los Angeles was featured at the Uptown Theater recently.

M. Maurice Dumesnil, French pianist, appeared recently at the Elks' Auditorium and at Chickering Hall. In both recitals he used the famous Chopin piano which he is exhibiting on his tour.

The piano pupils of Lily Link-Brannon recently gave a recital in the Walker Auditorium.

The Girls' Glee Club of the Bible Institute, under the direction of Herbert G. Tovey, won the first prize at the glee club contest held at the Philharmonic Auditorium under the auspices of the Los Angeles Eisteddfod Association.

Louis Graveure will return to Los Angeles for his summer class on May 30 and remain until July 1.

Oscar Seiling, local violinist and pupil of Joachim, has moved his studios to the new Beaux Arts Building.

Mme. Richard-Constantineau, operatic artist of note, has deserted the operatic field for picture work. She is now living in Hollywood so that her son, Floribert, may continue his work with Pietro Cimini.

Mrs. Joanna Furman gave a demonstration of the Fletcher Method of child training at the Zoellner School of Music.

Pupils of Horatio Cogswell, of the music department of U. S. C., held a recital-tea at the College of Music.

Mme. Prager, of the Egan School, was heard in recital on April 3.

Louis Hinkleman, who played for fifteen years in the Los Angeles Symphony Orchestra, died in March at the age of seventy years.

Ingwald Wicks, violinist, and Gertrude Cleophas, pianist, played a joint recital at the Ebell Club Auditorium.

Bruno Walter, Berlin conductor, will be one of the guest conductors at the Hollywood Bowl this summer.

Charles Wakefield Cadman directed the Fairy Play music which was given at one of the regular Children's Breakfast Matinee performances at the Hollywood Playhouse, April 8.

John Claire Monteith, concert and oratorio baritone, formerly assistant teacher in Yeatman Griffith's New York studio and now located in Los Angeles, sang the title role in the oratorio Elijah, in Riverside, on Easter Sunday after-

noon. In the morning he gave solos from the Holy City at the sunrise service at Palm Springs. Good Friday noon he sang in The Seven Last Words at the Church of the Blessed Sacrament in Hollywood, and following that service motored to Beaumont where he was heard in It Is Enough, from Elijah, at the Good Friday service of the Federated Presbyterian churches. During April he filled several other engagements in California cities. Mr. Monteith came here from New York at the beginning of last season, but is already a factor in the musical activities of the state.

Alma Frances Gordon, pupil of the Bowes Studios, has an important role in the Mission Play at San Gabriel.

Mrs. Mullins, president of the Redlands Bowl Association, has announced that the two successful candidates for a hearing in the Bowl this season will also be engaged for the Redland season.

Mrs. Eugene Davis, of the Davis School of Music, presented her pupils in a successful recital, April 5.

Giacomo Minkowski, voice coach, opened a master class here on April 22.

Keith Corelli, pianist, and Earl Meeker, baritone, recently gave a program before the Los Angeles Bar Association at the Hotel Alexandria.

Five students from the Bowes Studio have been appearing at the Forum Theater where they have been offering a Pinafore setting in connection with the Yankee Clipper, which is being shown there.

Agnes Woodward's Bird Whistling Chorus of thirty-five members were scheduled to give a concert in San Diego.

The Majestic Theater is attracting full houses. The author, Garland Anderson, a young self-educated negro



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).  
 "Among the most interesting of contemporary artists."—New York Herald (Paris).

leilboy, received many curtain calls on the opening night.

Earl Fred Colber, composer and lecturer, and representative of the William Knabe Piano Co., is appearing this week in a series of recitals in the Fitzgerald Music Company's recital hall.

Bertha Vaughn presented Annine Mueller in a song recital at Chickering Hall, April 13.

Lambert Murphy, tenor, was in the city for the Bach Passion music.

At the Beaux Arts Auditorium, the Los Angeles Trio played a trio by Mozart, Emile Ferir and May MacDonald Hope, presented a sonata for viola and piano, by Rebecca Clarke, and the Los Angeles Trio, together with Emil Ferir, offered the piano quartet in A major, by Brahms.

B. L. H.

## Syracuse Symphony Closes Season

The Syracuse Symphony Orchestra, Vladimir Shavitch, conductor, closed its season, the most brilliant in the organization's history, on April 23. A request program containing Respighi's Pines of Rome was presented and enthusiastically applauded by a huge audience. There was no soloist.

The season's activities included, in addition to subscription concerts, several Sunday afternoon concerts and four concerts for young people. The orchestra also fulfilled a number of out-of-town engagements, such as Wells College, Aurora; the Watertown Morning Musicals, and others. Capacity audiences were the rule throughout the season. Among the soloists were Sundelius, d'Alvarez, Ponselle, Mario, Levitzki, Percy Grainger, Tina Lerner, Luboshutz, Macmillen and Hackett.

A notable event of the season was the presentation by the Syracuse Symphony of the Beethoven Centennial Cycle in which all the nine symphonies were played at four concerts during the month of March. A chorus of 400 and a prominent New York vocal quartet assisted in the Choral Symphony.

## Melba Doff Sings in Athens

Greece's celebration of the one-hundredth anniversary of the death of the famous master Beethoven was a succession of musical feasts between March 20 and 27. All the ambassadors of the various nations were patrons, be-

sides important personages of intellectual Athens. At the Odeon the symphonic programs were rendered under the directorship of D. Metropolis and J. Boutnikoff. Several of the soloists are already known in America while others will sooner or later journey across the ocean to win the favor of the Yankees and return to Greece with added glory and millions of dollars. Among the soloists were Egon Petri, Tony Chult, Hebe Panes, Arthur Rubinstein, F. Petrek, Anton Scocos, Sylva Kyprioti and Melba Doff, the latter a well known soprano of Chicago, Ill. A distinguished guest this season has been Felix Weingartner, who appeared as conductor on March 13, 22 and 27. He was also booked for concerts on April 5, 10, 17, 26 and May 3.

## GOTHAM GOSSIP

## CAROLINE LOWE'S SURPRISE PARTY

Caroline Lowe, returning home recently, on turning on the light, found the room filled with pupils and friends, gathered to remember her birthday. There were many surprises, including the presentation of a beautiful Russian brass samovar with all accessories. There was also a fine program, presented by pupils, and a delicious lunch. To make the event more enjoyable, many present were in costume, adding attractiveness and merriment to the occasion. On the program were Doris Mackay, Frances Heubant and Helen Olmsted, sopranos; Myrtle Purdy and Thora Few Newton, contraltos; Ralph Leigh, Kenneth Christie and Kermit Ehlers, tenors; Ronald Portman, Carrick Douglas and Woodward Fellows, baritones, and Norman Curtiss, who added greatly to the enjoyment by his piano solos. One of the interesting features was the singing of Ralph Leigh and His Buddies; all being pupils of Mme. Lowe, this naturally gives them free, vibrant tones, with perfect blending qualities. They have come into prominence recently through very beautiful work, and have filled many engagements, singing recently at the Easter Night concert at the Carrol Theater, in the McAlpin Grill with Ernie Golden, Paul Whiteman's Club, Wurlitzer's broadcasting concerts, many commercial concerts over WOR and WMCA, with many bookings ahead. The quartet is composed of Ralph Leigh and Kenneth Christie, tenors, and Ronald Portman and Carrick Douglas, baritone and bass; Mr. Christie is arranger, accompanist and second tenor.

The pupils sang splendidly and with credit to their teacher, who was the recipient of much praise for the fine quality of work presented.

## JOHN PRINDLE SCOTT CONCLUDES WASHINGTON STAY

John Prindle Scott has finished a three months' stay in Washington, D. C., where he appeared at ten musicales, teas and concerts, conducting, playing accompaniments to his own songs and giving short addresses. Among the clubs were the Friday Morning Musicales, Washington Composers' Club, The Women's University, League of American Pen Women, Chaminade Club, City Club (a big organization), and a Composers' Concert given by Florence Turner-Maley, Karl Holer and Scott, April 29. May 6 he gave a half hour radio program, George E. Anderson, tenor, singing Scott's songs, with the composer at the piano. Following this he returned to The Scottage, in the splendid big hills at McDonough, Chenango County, N. Y.

## NATIONAL ASSOCIATION OF ORGANISTS' BULLETIN

Marking Dr. T. Tertius Noble's fourteenth anniversary as organist and master of the choristers of St. Thomas' Church, the entire musical programs of May 1 were from his works, with an hour of his organ music at eight p. m. "Dr. Noble is well known and deeply beloved by us all, and was for three terms president of our association," says the Bulletin; many organists of Greater New York featured his music May 1. A get-together-dinner was held at the Town Hall Club, May 10, with an interesting program, and Mme. Marguerite Dessoif, conductor of the Madrigal Choir, as guest of honor.

## YON AND HANSON ORGAN WORKS HEARD

Samuel A. Baldwin played Yon's Concerto Gregoriano and Hanson's Vermeland at his May organ recitals at City College; other Americans on the programs were Bairstow, Stoughton, Nevin, and Sheppard. The last recital for the season took place May 15.

## ANDREW THOMAS WILLIAMS' BROOKLYN PUPILS' RECITAL

Apollo Hall was crowded, May 6, to hear a long and varied program of piano solos and ensemble numbers, as well as vocal solos, all the participants being pupils of Andrew Thomas Williams. The Egmont (Beethoven) and William Tell (Rossini) overtures were played in arrangement for two pianos, eight hands, and Liszt's thirteenth Hungarian Rhapsody, as well as Mozart's Concerto in B flat, were played by Sophie Futterman, represented also by her own manuscript piano piece, Thoughts. Mr. Williams played accompaniments, and also the second piano in the concerto. Mr. Williams' pupils all showed excellent instruction, which, with native ability, made the program very enjoyable.

## SARA PECK MOORE TEACHES

The late Marie Seymour Bissell's Bridgeport, Conn., vocal class was taken over by her leading pupil, Sara Peck Moore; beside her weekly visits to that city she has many pupils in Greater New York.

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
 Concert Violinist  
 Resident in Seattle, 1519 3rd Ave.

**BEHYMER, L. E.**  
 Manager of Distinguished Artists  
 705 Auditorium Bldg., Los Angeles

**BOGART, ANDREW**  
 Teacher of Singing  
 "A Message to Singers" mailed on request  
 26 O'Farrell St., San Francisco

**BOWES, MR. and MRS. CHARLES**  
 Voice—Mise en scene  
 446 South Grand View, Los Angeles

**BRESCIA, DOMENICO**  
 Voice Specialist—Composion  
 407-B Marshall Square Bldg., San Francisco

**CORNISH SCHOOL OF MUSIC, INC.**  
 Dramatic Arts and Dancing  
 Nellie C. Cornish, Director  
 Roy Street, at Harvard, Seattle, Wash.

**JACQUES JOU-JERVILLE** of Paris  
 Formerly Boston Opera  
 and leading grand opera of France  
 Private Voice Studios  
 The McKelvey, Seattle, Wash.

**KANTNER SCHOOL OF SINGING**  
 Clifford W. Kantner, Director  
 306 Spring Street, Seattle, Washington

**LOTT, MR. and MRS. CLIFFORD**  
 Voice and Piano  
 Member, American Academy of Teachers of Singing, N. Y.  
 912 W. 20th St., Los Angeles

**OATMAN, JOHN R.**  
 Musical Courier Correspondent  
 713 Couch Building, Portland, Ore.

**PERSINGER, LOUIS**  
 Management Selby Oppenheimer  
 58 Post Street, San Francisco

**SAN FRANCISCO CONSERVATORY OF MUSIC**  
 ERNEST BLOCH, Director  
 3435 Sacramento St., San Francisco

**TOWNS, KIRK**  
 Baritone  
 205 The McKelvey, Canadian Club  
 Seattle New York



## WASHINGTON, D. C.

WASHINGTON, D. C.—The chief events for Washington during the spring season have been the visits of the Metropolitan Opera Company and the London String Quartet. The New York organization gave three performances at the Auditorium, the first being Verdi's *Traviata*, with Gigli, DeLuca and Galli-Curci in the leads. The matinee brought Puccini's *Bohème* and Mascagni's *Cavalleria Rusticana*. In the first work the chief roles were taken by Edward Johnson, Lucrezia Bori, Millo Picco, Ezio Pinza and Louise Hunter. In the latter performance the leads were sustained by Armand Tokatyan, Florence Easton, Ina Bourskaya and Lawrence Tibbett. The closing production, Verdi's *Trovatore*, brought Martinelli, Ponselle, Picco and Rothier as the chief vocalists. The conducting was done by Messrs. Serafin, Bellezza and Bamboschek. The attendance was large, inasmuch as this was the first visit of the company in about twenty years.

The London String Quartet offered as a Beethoven memorial all of the string quartets written by the German master. The festival was divided into six concerts, all of which drew capacity audiences to the Auditorium at the Library of Congress.

A large measure of musical interest was centered around the concert by the Marine Band. This event marked the passing of Captain William H. Santelmann as leader of the organization. The program included the New World Symphony of Dvorak, the Bruch G minor concerto played by William F. H. Santelmann, a waltz suite by the director, and the *Tannhäuser* Overture.

Margaretta Campbell, soprano, from the studio of Estelle Wentworth, gave her second annual concert before the Business Women's Council of Washington at Church of the Covenant.

Mildred Kolb Schulze, Washington pianist, composer and pupil of Frank La Forge, was the hostess at a musicale tea. The guest of honor was Geni Sadero, Italian arranger of folk songs.

Geni Sadero, mezzo soprano, and Romeo Guaraldi, baritone and a member of the embassy staff, gave groups of songs at the musical recently held at the Italian embassy. Signora Sadero played her own accompaniments and Mildred Kolb Schulze accompanied Signor Guaraldi.

T. F. G.

## National Opera Club Election

The following have been elected officers of the National Opera Club of America for 1927-1928: President, Baroness Katharine Evans Von Klenner; first vice-president, Mrs. Clarence R. Meeks; second vice-president, Susan Hawley Davis; third vice-president, Florence Macbeth; fourth vice-president, Mrs. C. William Rubens; fifth vice-president, Jeanne Gordon; corresponding secretary, Anna T. Kehr; assistant corresponding secretary, Mrs. W. P. Reid; treasurer, Mrs. W. F. Mullen; recording secretary, Katherine Noack Fiqué; historian, Mrs. T. Willis Smith; directors—Mrs. George W. Dunn, Mrs. E. A. Grenzbach, Mrs. James Dummell, Mrs. A. Warrendorff, Amy Ray Sowards, Mrs. C. A. Schubert, Mrs. Nathan Loth, Mrs. Samuel Schiff,

Mabel W. Robeson, Mrs. George W. Becker and Kathryn Fendrich.

Herbert M. Johnson, manager of the Chicago Civic Opera Company, wrote Mme. von Klenner under date of April 23 felicitating the National Opera Club on the "twin prize-winners" who shared the \$1,000 cash award of the club, and re-iterating his offer to give the winner a debut opportunity with the Chicago company, saying that the offer now holds good for both winners, Kathryn Wittwer of Chicago and Hilda Burke of Baltimore. Due to Mme. von Klenner's standing and influence, the prize winners will have still other prominent opportunities in the operatic and concert field.

## Zetlin Pupil a Success

Helen Hall, of Dallas, Texas, has been studying with Emanuel Zetlin at the Curtis Institute of Music in Philadelphia for the past two years. Miss Hall recently appeared in recital in Lynchburg, Va., and according to the Lynchburg News, "Although very young, she leaves no doubt as to her great talent, perhaps even genius. With calm poise and assurance she put her very self into her playing, and drew from her instrument the clearest and sweetest of tones. . . ."



Photo by Kubej-Rembrandt

HELEN HALL

delphia for the past two years. Miss Hall recently appeared in recital in Lynchburg, Va., and according to the Lynchburg News, "Although very young, she leaves no doubt as to her great talent, perhaps even genius. With calm poise and assurance she put her very self into her playing, and drew from her instrument the clearest and sweetest of tones. . . ."

The magnificent Suite by Sinding afforded an opportunity for displaying a truly wonderful technic. Each note in the intricate runs and brilliant cadenzas was clear and true." In commenting on this recital the Sun Dial declared that "The violinist, exhibiting splendid technic and portraying beautiful tone, gave a highly enjoyable program. Among the outstanding numbers were Nocturne in E minor, by Chopin-Auer, aria by Schumann-Press and Serenade Espagnole by Chaminade-Kreisler."

## Pennsylvania Organists' Convention, May 23-24

The Pennsylvania Chapter of the National Association of Organists looks forward to Harrisburg, where the seventh annual convention will be held, beginning Monday evening, May 23, and continuing throughout Tuesday, May 24. All sessions will be held in the Pine Street Presbyterian Church. The public service will be held in St. Stephen's Episcopal Church, and opportunity will be afforded all to visit other churches and the magnificent State Capitol.

Harrisburg Chapter will act as host in the presentation of the following program: Monday evening, organ recital by members of Harrisburg Chapter, N. A. O., followed by a reception; Tuesday morning, manuscript recital by Frederick Stanley Smith and William T. Timmings, followed by a lecture on the Advance of Organ Vibrato, by Seibert Losh; Tuesday afternoon, organ recital by Helen Hogan, of Providence, R. I.; Recent Achievements in the Art of Organ Construction, by Ernest Skinner, of Boston; organ recital by Catherine Morgan, of Norristown, Pa., and a public service at St. Stephen's Episcopal Church, fifty voices under the direction of Alfred C. Kuschwa. William E. Zeuch, of Boston, will play the concluding program. William A. Wolf is president.

## Brahms Club Concert

On May 3, the Brahms Club of New York, Lee Braun, conductor, gave its last concert and dance of the season at the Waldorf-Astoria. The varied and interesting program consisted of works of old and modern composers of the Italian, French and German school. The tone quality as well as the diction showed that the Brahms Club must have done some very excellent work, and credit was reflected on Conductor Braun for the fine nuances and the delightfully clean attacks and releases. The most noteworthy renditions of the program were in the German songs by Brahms and Hugo Wolf, as well as in the *An Die Musik* by Leo Braun. Siegfried Philip, who has a beautiful and sonorous baritone voice, was the assisting artist. He sang an aria from *Othello* and three songs by Herrman and Leo Braun, and had to sing two encores in response to the very hearty applause. An English group sung by the Brahms Club concluded the program, and the delightful *Marquesan Isle* by Dunn had to be repeated. Let us forget the saxophone and the snappy drummer helped considerably in *Marquesan Isle*, delighting the audience, which was altogether a very generous and enthusiastic one. The accompaniments were furnished by a small symphony orchestra, for which Mr. Braun specially wrote all orchestrations.

## NEW YORK COLLEGE OF MUSIC

Forty-eighth Season 114-116 EAST 85th STREET Incorporated 1873  
Under the University of the State of New York  
CARL HEIN, . . . . . AUGUST FRAEMCKE  
Directors  
All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Violin and Chamber Music; HANS LETZ; Theory and Composition: Prof. Dr. CORNELIUS RYBNER; Violoncello: WILLIAM EBANN; Vocal: MME. MARIE VAN GELDER, VERA NETTE; Harp: A. FRANCIS PINTO; forty other eminent instructors. Individual instruction. Classes in Harmony, Sight Singing, Ear Training, Counterpoint and Composition. Students for individual lessons may enter at any time. Summer Courses. Catalogue on application. Address Dept. A.

## The Cleveland Institute of Music

June 20 Six Weeks Summer School July 30  
Intensive work under regular faculty for students of all grades  
MASTER CLASSES IN VOICE PIANO VIOLIN CELLO  
ARTIST RECITALS  
Regular Summer Course counts one quarter of full year's credit toward certificate or diploma. Student Residence equipped with swimming pool and tennis court  
For summer catalogue write  
MRS. FRANKLYN B. SANDERS, Director, 2827 Euclid Avenue, Cleveland, Ohio

## REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY

10 Rue La Verrier (off rue d'Assas) Paris (8 me) Tel. Fleuros 46-3

## CHARLES WAKEFIELD CADMAN

COMPOSER—PIANIST  
2220 Canyon Drive, Hollywood, Calif.

## MILDRED DILLING

HARPIST

Mgt. Hissel & Jones, Studio: 25 W. 81 St.  
Metway Hall, New York N. Y. Tel. Circle 1817

## ELINOR WHITEMORE

CONCERT VIOLINIST

Management R. E. Johnston 1451 Broadway, N. Y.

## HANN BUTLER

Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

## GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.

BOOKLETS—149 EAST 61ST STREET, NEW YORK

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President

Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors

KIMBALL HALL, CHICAGO, ILL.

## Institute of Musical Art

of the City of New York  
120 Claremont AvenueAll talented advanced violin students will come under the personal observation and instruction of  
FRANK DAMROSCH, Director  
Prof. LEOPOLD AUER

## Wisconsin Conservatory of Music

Milwaukee's Leading School

THEODORE DAMMANN, Pres. EMIL H. KOEPKE, Secy. &amp; Mgr.

WILLIAM BOEPLER, Vice-Pres. and Musical Director

Assistant Directors: Frank Olin Thompson, Kathrine M. Clarke, Edwin G. Kappelmann.

Advisory Council and Board of Examiners: Hans Hess, Dr. Wilhelm Middelbach, Georgia Hall-Quick, Arthur Van Eweyk, Pearl Brice, Winogene Hewitt-Kirchner, Arthur H. Arneke and Estelle Fielding.

Systematic Training in Piano, Voice, Violin, Viola, Violoncello, Organ, Harp, All Orchestral Instruments, Theory, Normal Training, History of Music, Ensemble Playing, Accompanying, Conducting, Dramatic Art, Dancing, Languages, Psychology and Pedagogy.

A SCHOOL OF HIGHEST STANDARDS

Send for Free Illustrated Catalog 301 Stephenson Bldg., Milwaukee, Wis.

## Cincinnati Conservatory of Music

Founded 1887

A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Depts.

Ideal Dormitories accommodating 300 on ten acre campus

Catalogue sent on Application

BERTHA BAUR, Director

BURNET C. TUTTILL, General Manager

Highland Avenue and Oak St., Cincinnati, Ohio

## AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

212 West Fifty-ninth Street, New York City

A SCHOOL FOR THE STUDENT AND TEACHER

Kate S. Chittenden, Dean of the Faculty

SUMMER SESSION JULY 5th to AUGUST 12th, 1927

Private and Class Instruction in Piano and Theory

Normal Training Course leading to a Teacher's Certificate

For booklet write Ethel McIntosh, Managing Director

## College of Music of Cincinnati

ENDOWED

INCORPORATED

ADOLF HAHN, Director

Summer MUSIC Study

June 20—July 30

MASTER TEACHERS IN ALL BRANCHES

Complete Courses lead to Certificate, Diploma, Degree

Affiliated with the University of Cincinnati

PUBLIC SCHOOL MUSIC—Accredited

# MUSIC <sup>AND</sup> THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA



JEANNE AND EDNA GORDON

While Jeanne Gordon was enjoying one of her most successful seasons at the Metropolitan Opera and also visualizing song recitals and excerpts from opera, for the Vitaphone, her sister-in-law, Edna Gordon, also entered the movies, personating a Hebrew maiden in Cecil B. De Mille's production of *The King of Kings* at Culver City, Cal. To-day they may both be seen on the screen—Jeanne at the Warner Theater, and Edna at the Gaiety. (Photo of Jeanne Gordon by Charlotte Fairchild.)

### CAPITOL FLUTIST HEARD

A member of the Capitol Grand Orchestra whose contributions as a soloist at The Capitol were heard last Sunday evening through WEAF and its network, is Hendrik de Vries, first flutist, who has occupied this chair since his arrival in America and has enjoyed a most sparkling and outstanding career in European musical circles, having served as principal flutist with such great master conductors as Richard Strauss, Dr. Karl Muck, Furtwangler, Leo Bleck, Fritz Steinbach, Ferruccio Busoni, and others. For fifteen years he was principal and solo flutist with the State Opera, Berlin, during which time he was generally accorded by the German press to be one of the foremost flutists of Germany. He also acted as flute soloist and played obligatos with such noted vocal artists as Frieda Hempel, Ivogun, Elisabeth Rethberg and Claire Dux. For two years previous to his coming to America he was principal and solo flutist with the Philharmonic Orchestra, Christiania, Norway, where his achievements were met with similar enthusiasm.

His contributions to the Capitol programs both as soloist and in duets for flute and clarinet have done much to stimulate an interest on the part of radio listeners in the musical literature for these instruments.

### MISSING LINK GOING WELL

Again is there an air of prosperity around the Colony Theater for Warner Brothers' presentation of Syd Chaplin in *The Missing Link* has caught on in the truest meaning of the term. Since its premiere the picture has been attracting capacity audiences which have left no doubt that the film was much to their liking. The sole object of *The Missing Link* is to create laughter, and this it does in volumes. At times it is deliberately farcical and in this the end aimed at is secured—laughter. As the young poet with the fear complex where animals are concerned, Syd Chaplin gives further evidence of his versatility. His bits of pantomime are undeniably clever and there are times where he is called upon to be as agile as a trained acrobat. As for the Vitaphone prelude to the picture it has variety enough to suit the most exacting audiences. There is John Charles Thomas and Vivienne Segal in a scene from *Maytime*; George Jessel in a new number; Leo Carrillo in a skit called *At the Ball Game*; the Hearst Radio Kids in several songs, and the Symphony Orchestra rendering the *Light Cavalry* overture.

### SCHOOL CHILDREN WRITE ESSAYS ON OLD IRONSIDES

Over 1,000 Connecticut school children have just completed an essay contest on Old Ironsides and Commodore Hull, conducted by the New Haven Register, and the three winners came to Broadway last Saturday as the guests of Paramount to view the fleet, inspect the Paramount building and see the historical picture, *Old Ironsides*, at the Criterion.

Margaret Degnan, fifteen, represented the schools of Derby, the birthplace of Commodore Hull. The other two winners were Leah Savitsky, fourteen, of Shelton, and Lionel DeCosta of Ansonia.

Captain Hull commanded the Nautilus and Argus during the Tripoli war and later was promoted to Commodore and commanded Old Ironsides and the fleet in many victorious battles.

### THE KING OF KINGS NOTES

The Western premier of Cecil B. DeMille's, *The King of Kings* was held on May 8 at Grauman's new Chinese Theater in Hollywood. The Los Angeles presentation was identical to that at the Gaiety Theater here, and Hugo Riesen-

feld, who composed the New York score, rehearsed and conducted the first performance there.

From the statistical department of the Gaiety Theater comes the news that the personnel connected with the presentation of *The King of Kings* is much larger than ever was assembled at this theater for any previous legitimate attraction. There are ninety persons directly connected with the Gaiety Theater engagement exclusive of the ushers and the cleaning staff, and this is said to be many more than were ever needed to operate any other attraction during the twenty years of the existence of the Gaiety.

The second month of *The King of Kings* on Broadway starts this week simultaneously with the California premier. The demand for seats at the Gaiety Theater remains as constant as the opening week and it is reported that standing room has been sold for every performance since the first matinee, which is somewhat remarkable at this time of nearly general theatrical depression.

### DISEUSE AND PIANIST GIVE PROGRAM

A program of Southern music and poetry was given in the Little Salon of the New Aeolian Hall on May 13 by Katherine Tift Jones, diseuse, and Robert Armbruster, pianist.

### PARAMOUNT

The huge size of the auditorium, beautiful decorations, fine orchestra and the splendid variety of the programs at the Paramount always cause comment. These facts were observed again at the May 14 performances, when the orchestra started with Musical Moments. The Nelidoff Quartet, with the Paramount Sextet and Herman Starke, solo violinist, were delightful, a gold frame setting for this being extraordinary effective, and applauded with vigor. The Song of the Flame especially coming in for its deserved share. Jesse Crawford at the organ, and Mrs. Crawford at the stage console, played separately and together all sorts of jazz and other music and as usual commanded attention. Mountains, water scenes and boats commingled in *The Scenic Road* to the Yukon, showing spring well advanced there, and Paramount News was strictly up to date. *Jungle Belles* (A Bray Cartoon) being incorporated in this. Patches, a kaleidoscopic review, was devised and staged by John Murray Anderson, in which Camilla Tentera and Eduard Molitore (vocalists), Eight Russell Markert Dancers, Johnnie Mills and Tim Shea, Beth Calvin and the Caite Brothers all appear in specialties of enjoyable nature, with General Music Director Finston handling all forces with entire sympathy and authority.

The Telephone Girl is a picture of modern business, with Madge Bellamy, Holbrook Blinn, Warner Baxter, May Allison and Lawrence Gray portraying the principal roles. Many in the large audience liked it, while to others it was only mildly interesting.

### ORIENTAL PROGRAM AT CAPITOL

There is a decidedly Oriental flavor to the offerings at the Capitol Theater this week, the inspiration for which is gained from the feature picture, Mr. Wu, in which the great character actor, Lon Chaney, is starred. As the setting for this cinema attraction is laid in the Orient, a wise choice is made in opening the program with selections from *Madame Butterfly*, and these tuneful melodies of Puccini were played so well at the first performance last Saturday that there was a genuine ovation for Mr. Mendoza and the orchestra. Following the Capitol Magazine comes an especially elaborate and colorful divertissement entitled *Fantasia Oriental*. There are five episodes of widely different character, yet each forming a perfect complement to the other and culminating in a tableau so spectacular that there

### AMUSEMENTS

MARK BROADWAY AT 47th STREET  
**STRAND**  
 ROD LA ROCQUE  
 In TOLSTOY'S Immortal Love Drama  
**"RESURRECTION"**  
 with DOLORES DEL RIO  
 A United Artists Picture  
 MARK STRAND SYMPHONY ORCHESTRA

THEATRE 44th and B'way  
**CRITERION**  
**OLD IRONSIDES**  
 Twice Daily—2:30 and 8:30  
 ALL SEATS RESERVED

Syd  
**CHAPLIN**  
 In  
**"The Missing Link"**  
 B. S. MOSS' COLONY B'WAY at 53d ST.

BROADWAY AT 51st STREET  
 MAJOR EDWARD BOWES...Managing Director  
**CAPITOL**  
**SLIDE KELLY SLIDE**  
 with WILLIAM HAINES  
 SALLY O'NEIL and HARRY CAREY  
 A Metro-Goldwyn-Mayer Picture  
 CAPITOL BALLET CORPS—CHESTER HALE GIRLS  
 CAPITOL GRAND ORCHESTRA, David Mendoza, Conductor  
 Doors open at 12 noon. Organ Recital to 12:30

B'way at 52d  
**WARNER** NOW  
 2:30—Twice Daily—8:30  
**JOHN BARRYMORE**  
 in "WHEN A MAN LOVES"  
 with Dolores Costello  
 and NEW VITAPHONE

B'way 46th  
**GAIETY** Twice Daily 2:30-8:30  
 CECIL B. DeMILLE'S PICTURE OF PICTURES  
**THE KING of KINGS**  
 With Riesenfeld Grand Orchestra, Pipe Organ  
 and Mixed Choir of 40 Voices

7th Ave. & 50th St.  
**THE WORLD'S GREATEST THEATRE**  
 Under the personal direction of  
 S. L. ROTHAFEL (ROXY)  
 PRODUCERS DISTRIBUTORS CORP. PRESENTS  
**"FIGHTING LOVE"**  
 with JETTA GOUDAL  
 ROXY SYMPHONY ORCH. OF 110  
 Conductors—Erno Rapee, Maximilian Pilzer, Charles Previn  
 CHORUS OF 100—BALLET OF 50  
 GRAND ORGAN (Largest in the World) 3 Consoles

should have been a greater degree of spontaneity in the applause than there was when the curtain fell at the first performance. The hand of an expert is seen in the lighting effects, the setting is appropriate, and a word of commendation also is due for the attractiveness of the costumes.

Lon Chaney has another opportunity in Mr. Wu to display his uncanny propensity in the art of make-up. He plays two roles, and as the elderly Mr. Wu, so clever is his make-up that he looks very aged, his mannerisms appearing to be typically Chinese. Equally effective is he as the younger Mr. Wu, looking every inch the Mandarin. This is a motion picture which is above the average—there are some touches of originality to the plot and the scenic settings are elaborate and have the stamp of authenticity. The program is concluded with an organ selection.

### ROXY'S THEATER

This week there is no question about the musical program being the feature attraction at Roxy's Theater, even if the picture, *Is Zat So*, based on the play by Gleason and Taber, had its appeal. The play, every one agrees, was screamingly funny, but the picture seems to lack a lot of the real humor so necessary to "put it over." George O'Brien and Edmund Lowe were the Chick and Hap and they did well, especially Chick. Douglas Fairbanks, Jr., did not have much of an opportunity to show his talents.

Needless to say, the real musical treat of the week is the world premiere of W. Franke Harling's "Concerto for Jazz Band, Symphony Orchestra and Chorus." In this concerto



Mr. Harling uses the jazz band as most composers use a soloist. It really plays the solo part to an accompaniment by the symphony orchestra. Composed in classic symphonic form the Concerto contains three movements to which subtitles have been given—Hot Bouillon, Largo Religioso, and Tear It Off. There are novel cadenzas for accordion and banjo, and the huge chorus is used in the latter part in a most original way. It is dedicated to Roxy, who suggested the idea to Harling.

Both to producer and composer must go great credit for this gigantic achievement. Only the eye and ear could possibly realize the effect. With the full orchestra in the pit, the jazz band occupying the center of the stage with the chorists banked on both sides, and above all this in the rear another platform still higher with two pianos end to end in the center, the banjoist at the left and the special tympany player with all his traps at the right—this only briefly presents the picture. But the music! Harling has plenty of melody in this new work and he has grasped the real jazz idiom. There are many truly beautiful passages, a lot of sure enough jazz rhythm, and a mixture of orchestra, band and singers that would wake old Nicodemus himself. So gigantic is the whole thing that one is actually astounded. Harling has filled the bill superbly; if not food for the lover of old traditions, at least it is what Broadway likes and certainly fitting for so huge a house as Roxy's.

The diversissements included a number of excellent dances by Gambarelli and the other efficient artists, and for the prologue to the picture the scene was the interior of a circus tent. There were ten separate items making up the prologue—dancers, singers and acrobatic stunts in addition to the jazz band. Douglas Stanbury's rendition of the Prologue to Pagliacci and the singing of the Russian Cosaks were outstanding.

In addition to all this there were the usual nature picture and magazine features, and Liszt's beautiful Liebestraum was played by the three organists. All in all it is a tremendous offering for a single performance but well worth witnessing.

#### THE MARK STRAND

Unquestionably deserving of a conspicuous place among the best pictures shown on Broadway in many, many moons is the film called Resurrection, based on Tolstoy's immortal love drama and starring Rod La Rocque and Dolores Del Rio. It is a United Artists' Picture and not only most capably produced but also possessing all the sadness, the laughs, the human element so forceful a part of Tolstoy's writings. To the writer Dolores Del Rio's impersonation of the poor but beautiful Russian peasant girl who is dastardly treated by her "sweetheart" is as human as one could imagine. Her innocence, faithfulness, religious devotion and deep rooted love are brought out to the full; and then as the deserted mother, tried for murder and sentenced to Siberia, she reveals all the human emotions one would expect, her actions and facial expressions making her a living creature tortured and shamed. There is no use denying that here is one of the greatest character actresses the screen has produced. And with all the romance, the thrills, the human sidedness of the picture, there is more: a vision of Russian life, of the Russian military, of Siberia and all that the name implies. See Resurrection! Its worth while—very much worth while.

In addition to the feature picture, which was unusually long, there was the orchestra prelude well performed by the Strand Symphony Orchestra under Alois Reiser, this being followed by the usual Topical Review. The prologue to the picture was unusually good and offered Ouglitzky's Russian Vocal Ensemble in interesting Russian songs including The Volga Boatmen, together with excellent dances. Mile. Klemova, Nikolas Daks, George Kiddon, Alex. Bolshakoff and The Ballet Corps were featured. The program closed with an organ solo as usual.

#### ANNIE LAURIE

Major Bowes, David Mendoza and William Axt have certainly put Annie Laurie, Lillian Gish's latest picture at the Embassy, in a delightful musical frame. Before the curtain goes up the fresh, charming voice of an unseen singer is heard in Annie Laurie. The diction was distinct and the loveliness of the voice as well as the simplicity of the old tune put the audience in proper mood. In their synchronization, these three men have linked themselves together, and it is no mere piecing but all sorts of Caledonian airs, several of which are themes, all of them frequently heard. Of course, one is Annie Laurie; Danny Deever, The Campbells Are Coming, Loch Lomond, Ye

Banks and Braes of Bonnie Doon follow in intervals that are welcomed by the ear. The music was decidedly good, and so was the picture, regardless of what criticism there has been as to its lack of continuity.

Annie Laurie is a story by Josephine Lovett, based on the bickerings of the Macdonalds and the Campbells. It is laid in the period where the King frequently calls together the clans to make peace. They are always at odds. Norman Kerry, as Ian Macdonald, is the fearless young chieftain, who falls in love with Annie Laurie during one of the peace meetings. Donald Campbell (Creighton Hale), whose spare time when not engaged in fighting the Macdonalds seems to be in serenading Annie Laurie, feigning friendliness with the other clan, gains admittance to their stronghold and plans to murder them in cold blood. Here it is that wistful little Annie steps in to save Ian, by escaping and climbing to the top of the mountain to start the fire that calls the clans together. But Ian kills the traitor and in the end wins his "bonny Annie Laurie."

Miss Gish gives an excellent performance, revealing many of her own little mannerisms and facial expressions that added to the simplicity and naturalness of her portrayal. Norman Kerry was a dashing, handsome Macdonald and at times he almost stole the picture from Miss Gish. Creighton Hale was effective in a weak part and we also liked little Patricia Avery as Enid.

John S. Robertson directed Annie Laurie, and some of the photography was beautiful. There was a decidedly Scotch atmosphere about the picture, which made us like Annie Laurie very much.

#### DO YOU KNOW THAT—

Thirty motion picture houses in Philadelphia and nearly towns have been merged, and the new organization will be known as Equity Theaters, Inc.

Albert Grey, head of the Paramount roadshow department, went to Chicago for the opening of Rough Riders, on May 17.

Howard Dietz, advertising and publicity head of Metro-Goldwyn, and Felix F. Feist, distribution head, have gone to the coast for the annual sales convention.

The Marx Brothers are with us again, at the Century Theater this time, in The Cocoanuts, under Sam Harris management.

A number of the old favorites will appear in the cast of Ruddigore to be revived at the Cosmopolitan Theater on May 23.

Beth Merrill will appear in the fall in Hidden, a new play by William J. Hurlbut, under the direction of David Belasco.

The University of Pennsylvania's Mask and Wig Club presented Hoot Mon, or Clans Across the Sea, at the Metropolitan Opera House on May 7.

Last Saturday night the Warner Brothers held benefits in aid of the Red Cross fund for the Mississippi River flood sufferers. These were held at the Warner and Colony theaters, where their When a Man Loves, with John Barrymore, and The Missing Link, with Syd Chaplin, are holding forth. At the recent Missing Link benefit for the New York Hebrew Orphan Asylum gymnasium fund, \$3,100 was realized.

A new conductor has been discovered by Roxy. Edward Paul, who was a member of the violin section, jumped into a breach when volunteers were asked to conduct during the first showing of a feature picture. The regular conductors were not available, and Mr. Paul made so favorable an impression that he will alternate regularly with Erno Rapee, Maximilian Pilzer and Charles Previn during the picture music.

Beau Geste is being shown at popular prices at the Rialto.

#### Alice Paton in Recital

Alice Paton, soprano, gave a recital in Town Hall on Monday evening, May 9. Her program opened with a beautiful little Pastoral by Veracini. This was followed by a number of songs in light vein by Reger, Donaudy, Debussy, Poldowski and Wolf-Ferrari; Com'e Bello from Donizetti's Lucrezia Borgia; Verborgenheit (Wolf); Die Todte Nachtigall (Liszt) and Alleluia (Mozart). Her last group was made up of English songs; The Swiss Girl's Lament (Arranged by A. L.), Birds are Singing (Thomas), Violets (Woodman) and Legacies (Hill). Miss Paton

sings with a remarkable ease and is the possessor of a voice of pleasing sweetness and of an easy, steady resonance. She shows the result of good training and intelligent musicianship in a splendid technic and in a keen sense of and mastery of the finer details of interpretation. Her great depth of feeling was shown particularly in the heavy German songs of her third group. The Swiss Girl's Lament was very well done and appreciated by her audience. The accompanist, Carroll Hollister, did splendid work at the piano, always well balancing the accompaniments to the voice of the singer. Miss Paton is an American singer, having gained practically all of her education here in this country.

#### Westchester Competition Festival

On May 5, 6 and 7 the Westchester County Competition Festival was held in the Gorton High School, in Yonkers, N. Y., the concerts being promoted by the Westchester Choral Society, Albert Stoessel director, and given under the auspices of the Westchester County Recreation Commission. The programs were as follows: May 5—competitions of large mixed choruses, small mixed choruses and choirs; selections by Mildred Payne, winner of the preliminary competitions for vocalists; presentation of awards by Hon. Charles D. Millard, and the ensemble, Hallelujah Chorus from the Messiah, directed by Albert Stoessel; May 6—competitions of women's choruses, men's choruses, boy choirs; selections by Alice Johns, pianist, winner of the preliminary competitions for instrumentalists; presentations of awards by Hon. William Walsh; ensemble, The Star Spangled Banner, directed by Albert Stoessel; May 8—ensemble numbers, Little David Play Your Harp (Work), Go to Sleep (Dawson); competitions by Spiritual Choruses, with Carroll Clark as soloist; presentation of award; ensemble, Deep River (Burleigh) and The Old Ark's a Moverin, directed by Alexander Gatewood.

#### Thorpe's Chorus Gives Taylor's Highwayman

Harry Colin Thorpe, New York vocal teacher, is also director of The Music Makers of Trenton, N. J., a chorus of forty selected women's voices. At their annual spring concert, given at the Contemporary Auditorium on April 25, the club presented Deems Taylor's dramatic cantata, to the poem of Alfred Noyes, The Highwayman. The chorus was accompanied by the Stretch Quintet, and Lionel Storr, baritone, was assisting soloist. Before the performance, Mr. Thorpe gave a brief aesthetic analysis of the cantata, pointing out the chief themes and showing the way in which Mr. Taylor developed the drama in his music. A capacity audience gave the club and Mr. Thorpe an enthusiastic ovation.

#### OPPORTUNITIES

**METROPOLITAN OPERA HOUSE STUDIOS**—Several large studios are available unfurnished on yearly lease, also sublet part time. For particulars inquire of Manager, Mr. Black, 1425 Broadway, New York. Tel.: Penn 2634.

**WANTED**—Information is desired regarding Frank Palmataire who at one time was associated with Mme. Lillian Nordica. Address: "A. R. C.," care of MUSICAL COURIER, Steinway Building, 113 West 57th Street, New York.

**NEW YORK MUSICAL CLUB** offers Summer Course in Voice. Established teacher. Part Scholarships. Circular containing full information by addressing Secretary, 817 Steinway Hall, 113 West 57th Street, New York.

#### The Vanderbilt Studios

of New York  
Mrs. Mabel Duple-Scheele, Proprietor  
15 East 9th St., 13-15 East 38th St.  
Apply 15 East 38th Street  
Resident, non-resident studios, with or without bath.  
Furnished studios with piano for summer sub-let.  
Piano studios rented by the hour.  
Telephones, Lexington 8998 and 10125  
**VANDERBILT STUDIOS INN**  
at 13 East 38th Street  
Excellent food at moderate prices

#### HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer  
SIOUX CITY, IOWA 1215 Douglas Street

#### EUNICE HOWARD

PIANIST  
Management: GUILD HALL, INC. New York  
113 West 57th Street

#### RALPH ANGELL

ACCOMPANIST  
125 22d Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

#### MARION F. LEDOS

SOPRANO  
American Concert Management, Inc.  
Chickering Hall, 27-29 West 57th Street  
New York City

#### ROSEMARY

Coloratura Soprano  
Address care of Musical Courier,  
Steinway Hall, 113 West 57th Street,  
New York.

CHARLES

## TAMME - TENOR -

VOICE-TEACHING

Instruction-That-Builds

2231 Broadway Telephone  
New York Tra. 3614

## LaFORGE-BERUMEN STUDIOS

Composer-Pianist Voice Building | Concert Pianist and Pedagogue Specializing in Interpretation and Technique  
STUDIO: 14 WEST 68th ST., NEW YORK PHONE TRAFALGAR 8993  
Studios will be open throughout the Summer

## FRANCO DE GREGORIO

formerly leading tenor in principal theaters of Italy, Russia, France, Holland, England, Ireland, Scotland, Transvaal and Australia.

Voice Placing and Coaching in Opera, Oratorio and Concert

166 West 72nd Street, New York

Phone 0138 Endicott

#### ENGINEERING AUDITORIUM

Available for Concerts, Recitals, Lectures, etc.  
Rates Moderate  
ACCOMMODATES 800  
29 West 39th St., N. Y. C. Pennsylvania 9220

#### MME. LILLIAN CROXTON

COLORATURA SOPRANO  
Mgt. Lillian Croxton, Hotel Hamilton  
West 73rd Street New York City

#### ELENORE ALTMAN

ON PIANO FACULTY INSTITUTE OF MUSICAL ART  
Studio: 360 RIVERSIDE DRIVE NEW YORK

#### GERMANY'S FOREMOST OPERATIC BUREAU

Special official representative: Berlin State Opera. Placing artists with Munich, Dresden and all other leading German opera houses. Also Barcelona and Madrid. Correspondence in English.

MERTENS, BERLIN  
Dorotheen Strasse 78

## HARRISBURG FESTIVAL

(Continued from page 28)

by tumultuous applause. For encores he sang Walter Damrosch's Danny Deever and then On the Road to Mandalay, by Oley Speaks, with Mr. House playing his superb accompaniment. It was indeed a notable number.

L. H. H.

## Harrisburg, Pa., Notes

HARRISBURG, PA.—The Pennsylvania State Council of the National Association of Organists, Dr. William A. Wolf, Lancaster, president, will hold its seventh annual convention in Pine Street, Presbyterian Church of this city, May 23 and 24. This church has been recently rebuilt with the installation of a new Skinner organ, the largest in Central Pennsylvania.

The opening session of the convention on May 23 will be a recital given by the following members of the Harrisburg Association of Organists: Carrie Harvey Dwyer, organist of Market Square Presbyterian Church; Violette E. Cassell, organist of the Camp Curtin Memorial Methodist Church; Mrs. John R. Henry, Fifth Street Methodist Church; William E. Bretz, Zion Lutheran Church; Clarence E. Heckler, Christ Lutheran Church; Frank A. McCarrell, Pine Street Presbyterian Church and Alfred C. Kuschwa, St. Stephen's Episcopal Church.

The business session will be held on May 24 in the morning, and will be followed by a presentation of manuscript compositions by Frederick Stanley Smith and William T. Timmings, Philadelphia; and a lecture on Advance of Organ Vibrato by Seibert Losh, president of the Midmer-Losh Organ Company, Merrick, L. I.

Tuesday afternoon there will be a recital by Helen Hogan, organist of the Central Congregational Church, Providence, R. I. Earnest Skinner of the Skinner Organ Company, Boston, will speak on Recent Achievements in the Art of Organ Construction, and a recital by Catherine Morgan of the Haws Memorial Methodist Church, Norristown, will conclude the program. At 4:30 o'clock, in St. Stephen's Episcopal Church, a choral service will be given by the Solo Choir of Harrisburg. This choir of fifty voices is made up of the leading soloists of the city and will be under the direction of Alfred C. Kuschwa, who will also be at the organ, with Frank A. McCarrell at the piano. Soloists at this service will be Mrs. Thamine M. Cox, soprano; John W.

Wilson, baritone; David E. Malick, basso; Mrs. W. R. Whitmarsh, violin; Joseph H. Bowman and John C. Buddy, Jr., organists.

A banquet will be held in the social room of the Pine Street Church at 6:30 o'clock. The closing event of the convention will be an organ recital at the same church by William E. Zeuch, Boston. All sessions and recitals of the convention have been opened to the public.

## CHORUS ELECTIONS

The Festival Chorus has elected the following officers for the coming year: Frank L. Hessenberger, president; Violette E. Cassell, vice-president; Robert H. Bagnell, secretary, and Clarence H. Sigler, treasurer. The chorus will hold its annual banquet in the near future and will at that time adopt a constitution which is now being prepared by a committee.

L. H. H.

## Gigli in Benefit

Beniamino Gigli of the Metropolitan Opera Company took part in a benefit concert for the Neurological Fund of the Post Graduate Hospital on May 9 at Carnegie Hall together with Alberto Salvi, harpist; Alice Gillen, soprano, and Vito Carnevali, accompanist. Gigli was in splendid voice and fine humor. He was better than his best, and was applauded accordingly. He gave a wealth of song, most of his offerings being arias from operas, among them the Lamento Federico (Cilea), Ah! non credevi tu from Mignon, an aria from Le Roi d'Ys and Una furtiva lagrima from L'Elisir d'Amore. He likewise sang a song by his accompanist, Come Love With Me, and a Spanish song, Mirame Asi. The song of his accompanist, Mr. Carnevali, proved to be a work skillfully made and of decided beauty. It was set to English words and sung in English. Mr. Carnevali proved himself throughout the evening to be a pianist of skill and a sympathetic accompanist, and his talent for composition was demonstrated by the song, with which Mr. Gigli made a decided success.

The Gigli of the concert platform is the popular Gigli of the operatic stage. He gives his emotions free rein and carries his public with him through the whole gamut of joy and sorrow, love, passion and despair that the operatic tenor must be familiar with in imagination. His voice, always exquisite, was at Carnegie Hall at its supreme artistic level and his artistry unsurpassed. The musicianship, the phrasing, the dynamic variety, the good judgment and excellent taste in interpretation, all were in evidence as they are during the season of opera, without the stimulation of the lights, costumes, orchestra, and fashion of the Broadway house. He sang encores, of course, and, as may very well be imagined, was called upon to be generous.

The others—his accompanist, the harpist, the soprano, each did his or her bit and their offerings were enjoyed. The accompanist is excellent, the harpist was, as someone has said, like most of them celestial, the soprano possessed of a pleasing personality and stage presence.

## Goldman Band Receives Gift of Manuscripts

A number of unusual manuscripts especially arranged for band have been presented to Edwin Franko Goldman for addition to his extensive music library. These numbers were formerly the property of Patrick Sarsfield Gilmore, famous bandmaster, and many of them have never been performed. The donor has asked that his name not be made public.

## OBITUARY

## H. O. Osgood Buried

The funeral of Henry Osborne Osgood, associate editor of the MUSICAL COURIER, took place on May 11, at the Boyertown Funeral Chapel. The Rev. Dr. Theodore G. Hartwig, of the Lutheran Church of the Atonement, conducted the service. The interment at Kensico Cemetery was private. The honorary pallbearers were William J. Henderson, music critic of The Sun; Leonard Lieblich, editor-in-chief of the MUSICAL COURIER; William J. Guard, press representative of the Metropolitan Opera Company, and Gilbert W. Gabriel, dramatic critic of The Sun. Among those present, besides Mrs. Osgood, her son Peter and the officers and members of the Musical Courier Company, were: Charles

H. Noble, of The Sun, and Mrs. Noble; William B. Chase and Percy Guard, of The Times; Mary F. Watkins, Milton V. Snyder and F. D. Perkins, of the Herald Tribune; Herbert F. Peyser, of The Telegram; Grena Bennett, of The New York American; Edward Cushing, of The Brooklyn Eagle; John Rafferty, of The Morning Telegraph; Alfred Human, editor of Singing; Pierre V. R. Key, editor of The Musical Digest; Mary Opydyck Peltz, Aaron Baron, Charles H. Davis; Berthold Neuer, of the Knabe Piano Company; H. M. Prialux, of C. H. Ditson's; Lola Strachan, Paul Lundy and A. Walter Kramer.

Musicians, teachers and musical managers, were represented by Marguerite d'Alvarez, Orville Harrold, Thomas Chalmers, formerly of the Metropolitan Opera Company; Naham Franko; Vladimir Rosing, director of the Rochester American Opera Company; Howard Hanson, director of the Eastman School of Music; Rhea Silberta, Madeline Marshall Simon, Oscar Saenger, William Thorne and Mrs. Thorne, Christopher Hayes, Edythe Magee; Ottokar Bartik, ballet master of the Metropolitan Opera Company; Gertrude Owens, Fitzhugh Haensel, Richard Copley, M. H. Hanson, H. Godfrey Turner, John Bellucci; Frank A. Wenker, of the Metropolitan; Aileen St. John Brennan, of Roxy's Theater; Rufus Dewey and many others.

## Leopold Schmidt

Leopold Schmidt, one of Berlin's leading music critics, died on April 30 at the age of sixty-six. He started by being a conductor and was active in this capacity in Berlin (Friedrich Wilhelm City Theater), Zurich (Municipal Theater), Heidelberg and Halle. For fifteen years he was professor of the history of music at the Stern Conservatory and, after 1912, at the Klindworth-Scharwenka Conservatory. In 1897 he became music critic of the Berliner Tageblatt, Berlin's leading daily paper, and held that position until his death. He was also a composer and his works include a violin sonata, choruses, and several adaptations of one-act operas by Offenbach. He wrote several musical histories and biographies, edited Brahms and Beethoven letters and contributed largely to magazines.

## Charles H. H. Thomas

Charles H. H. Thomas, Bursar of the University of Virginia, Charlottesville, Va., and manager for many years of the McIntire concerts given at that university, died on April 24, after a brief illness from an incurable malady at Charlottesville, Va. Mr. Thomas entered the University as a student in 1893 and returned fourteen years later to the Bursar's office. He was a son of a distinguished general of the United States army and a cousin to Cabell, by whose help Jefferson was able to carry through the legislation which founded the University of Virginia. Mr. Thomas was widely known and esteemed in the musical profession and many artists of international renown were brought to Charlottesville under his auspices.

## J. Fletcher Shera

The following notice speaks for itself: "It is with sorrow that announcement is made of the death on May 5 of J. Fletcher Shera, our beloved and honored president. His death, occurring after a long illness, came, nevertheless, as a shock to his friends and associates, and he will be ever remembered for his kindly and sympathetic nature."

(Signed) THE MUSIC STUDENTS' LEAGUE.

*Matchless*  
**MILTON**  
PIANOS

*An Instrument  
of Pleasing Tone  
and Touch that  
Any Student can  
Afford to Buy*

*Endorsed by Musical Celebrities*

MILTON PIANO CO.  
New York

**WING & SON, Manufacturers of the**  
**WING PIANO**

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

**LESTER PIANO**

ONE OF THE  
OLD MAKES

P H I L A D E L P H I A

**Do You Study Singing?  
Are You Making Progress?  
If Not, Why?**

Read—"THE SECRETS OF SVENGLI"  
By J. H. Davis  
And You'll Find Out  
\$2.00 at all Music Dealers and Booksellers  
Published by James T. White, 70 Fifth Ave.,  
New York City

**BALDWIN**

Cincinnati

The  
**DAVENPORT-TREACY**  
PIANO

*Built for the Studio Delightful  
in Tone and Touch Moderate in Price*

Davenport-Treacy Piano Co., New York



# THE STEINWAY PIANOS

Are Everywhere Known As  
THE STANDARD PIANOS OF THE WORLD

STEINWAY & SONS  
NEW YORK LONDON HAMBURG

Represented by the Foremost Dealers Everywhere

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

Recognized more and more as  
musically the most beautiful piano  
the world has ever known.

MASON & HAMLIN CO.  
BOSTON - NEW YORK

# KRANICH-&-BACH

*Ultra-Quality PIANOS  
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# A.B. Chase

*America's Finest Piano*

The Celco Reproducing Medium and the Welte-Mignon (Licensee)  
Reproducing Action may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., Division United Piano Corporation  
Executive Offices: NORWALK, OHIO

# The Steinert Pianoforte

THE EXCLUSIVE  
PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

## PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

The Autopiano Company,  
623 West 50th Street,  
New York City.

DEAR SIRS—

You are certainly to be congratulated on your  
splendid achievement in the production of the  
Autopiano, which I consider one of the finest players  
I have ever played.

It is so exquisitely beautiful in tone and expres-  
sion, so unquestionably superior, that I can readily  
understand why the Autopiano leads in the player  
piano world.

Sincerely,

*Paul Althouse*



THE AUTOPIANO COMPANY

629 West 50th Street

New York

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



**Lazar S. Samoiloff**

**AND MEMBERS OF HIS TEACHERS' CLASS**

LEFT TO RIGHT: GENEVIEVE SHANKLAND, PORTLAND, ORE.; ROSE OUGH, OAKLAND, CAL.; MARION COE, BEND, ORE.; ELISE CRAMER, PORTLAND, ORE.; MARTHA WILLIAMS, NEW YORK, AND ADELE KESHELAK, BROOKLYN. THEY HAVE ALL TAKEN THE TEACHERS' COURSE AT THE SAMOILOFF STUDIO DURING THE SEASON 1926-1927, THIS CONSISTING OF LECTURES IN VOICE CULTURE, THEORETICAL AND PRACTICAL TEACHING, ATTENDANCE AT PRIVATE LESSONS, ETC.



